# DANCE MAGAZINE

FEBRUARY 1959 60 CENTS

2

## DORIS HUMPHREY

OCTOBER, 1895 - DECEMBER, 1958

University of New Hampshire

## A GREAT LADY OF THE DANCE AND A CHERISHED FRIEND

## DORIS HUMPHREY

## 1895-1958

Doris Humphrey was one of the three great American dancers who established what we call "Modern Dance" today and a pioneering and talented choreographer in her field. When acute and painful arthritis made it impossible for her to dance, she continued to give of herself by her teaching and active artistic support of young dancers. Through it all she never lost her shining faith in the dance and its power to ennoble the life of man, and the works she choreographed during this time are considered among the greatest in the modern dance repertoire.

Born in Oak Park, Illinois, she could count among her direct antecedents William Brewster, a founder of the Massachusetts Bay Colony, and the great American essayist and poet Ralph Waldo Emerson. As a young woman she went to Los Angeles to attend the Denishawn School for preparation as teacher, but Ruth St. Denis, recognizing her tremendous potential, persuaded her to join the Denishawn touring company. She later left Denishawn to form with Charles Weidman the famous Humphrey Weidman Company and School, branching out at the same time into musical comedy.

Miss Humphrey continued to train dancers in the art of movement as well as in the art of composition through almost the entire period of her sickness. Outstanding among her pupils are José Limón, Pauline Koner and Ruth Currier. Her varied interests included the Connecticut College School of Dance, the Juilliard School of Music and the Dance Center of the New York YM&YWHA, long a cultural breeding ground. She was also a distinguished member of the advisory panel of the International Cultural Exchange Program of the State Department. Capezio is very proud that its Dance Award Committee bestowed the Honor upon Doris Humphrey in 1954.

Her passing leaves a void in the American dance as well as in the lives and hearts of all who knew, loved and respected her.

# PRESSTIME NEWS

**BOLSHOI US VISIT POSTPONED**

The USA will not be seeing **Galina Ulanova** and her colleagues this season after all. The American tour of the **Bolshoi Ballet**, scheduled to open in April at the Metropolitan Opera House in NYC, has been postponed. According to **Sol Hurok**, the Moscow co. sent word that they needed additional time to prepare new productions. At press time a new date had not been set.

**BALLETS AFRICAINS HERE**

The 30 members of the **Ballets Africains de Keita Fodeba**, who have been successfully touring Europe the past 2 seasons, arrive in the USA Feb. 2 for a 10-week debut tour. Following engagements in Phila. and Boston, the co. opens Feb. 16 for a 2-week run at the Martin Beck Theatre in NYC. The attraction has been imported by **Luben Vichey**, Pres. of Nat'l Artists Corp. Based on African folklore, the co's productions feature dancers, singers and instrumentalists from the new country of Guinea. Mr. Fodeba will probably not be able to accompany his group here, for he is also Guinea's Minister of the Interior.

**ALL-BALLET EVE. AT MET?**

An interesting possibility for this season in an all-ballet evening by the **Metropolitan Opera Ballet**. **Antony Tudor**, the co's director, is one of several choreographers now rehearsing new works. The Met's management hopes that a 1st program can be presented before the season closes in April. This would be a special non-subscription event.

**John Gutman**, the Met's asst. gen. mgr., told DANCE Magazine that the present procedure of using various choreographers for opera ballets would probably be continued next season. It is felt that the range and variety of operatic repertoire call for several approaches, in choreography as well as in stage and music direction.

**10TH ANNIVERSARY, PART III**

The **NYC Ballet's** highly successful winter series, labeled "10th Anniversary Season, Part II," was scheduled to close Feb. 1. It is now announced that there will be a "Part III" engagement of 5 or 6 weeks in May and June at NY City Center. One premiere, **George Balanchine's** ballet to music by Anton Webern, did not transpire during the Part II season and is now scheduled for spring. As an extra-currciular activity, the co. performed at Gov. Rockefeller's Inaugural Ball, Jan. 1, in Albany.

**HUMPHREY FUND COMMITTEE**

Leaders of the dance world are in the process of setting up a committee and a fund to perpetuate the work of **Doris Humphrey**, the great modern dance leader who died in NYC on Dec. 29 (see pp. 34-36). Being considered are such projects as film and Labanotation records of her ballets. Organizational details had not been completed at press time.

Throughout the country, dancers and teachers who were colleagues of Miss Humphrey have reported a wish to present special programs in her honor in order to raise money to contirbute to this kind of fund. In our March issue we expect to outline complete plans for a central fund committee. In the meantime, it is recommended that those planning related activities coordinate them with this committee, so that all monies collected be channeled into major centralized efforts. Prior to publication of details in our March issue, DANCE Magazine will be happy to report by letter on interim developments to those interested.

**TIMES SQUARE TOPICS**

"Juno," the new musical starring Shirley Booth and Melvyn Douglas, comes to the Winter Garden Mar. 5. Dancers are: **Chuck Bennett, Gemze de Lappe, Sharon Enoch, Mickey Gunnersen, Pat Heyes, Curtis Hood, Scott Hunter, Rosemary Jordan, Eugene Kelton, Annabelle Lyon, James Maher, Enrique Martinez, Howard Parker, Tommy Rall, Jim Ryan, Glen Tetley, Marjorie Wiltmer, Jenny Workman.** Added as the youngest cast member is 10-year-old **Nick Preveti**, whom **Agnes deMille**, the show's choreographer, spotted in a class at **Ballet Arts.**

Manhattan will have a return engagement for the **Beryozka Russian Dance Co.** They do 3 farewell perfs. Feb. 3-5 at the City Center. The Moscow girls have been a smash hit all across the country. Result was a 2-week tour extension for perfs. in Milwaukee, Minneapolis, Boston and Canada.

Scheduled to open at the Roxy of Feb. 11 are the **Keigo Imperial Japanese Dancers**, headed by **Takeuchi Keigo.** Their show features masks and costumes reportedly worth $150,000, and routines which range from cherry blossom festival dances to cha cha and Rock 'n' Roll.

**Robert Joffrey** will again be choreographer for the spring season of the NYC Opera, opening Mar. 19 at City Center. Headed by **Beatrice Tompkins, Gerald Arpino** and **Francoise Martinet**, the dancers include **Marie Paquet, Brunilda Ruiz, Rochelle Zide, Nels Jorgensen, Vicente Nebreda** and **Paul Sutherland** . . . The ballet from "Faust" is a current stage show highlight at the Radio City Music Hall. Starred are **Laurel Edelson** and an English adagio group called the **Dior Dancers.**

**Jonathan Lucas** is choreographer for the forthcoming B'way musical "First Impressions." **Stuart Hodes** is asst. choreographer.

**INTERNATIONAL NOTES**

Recent American visitor **Anastas Mikoyan**, 1st Deputy Premier of the USSR, appearing on a Paul Coates TV interview show, smiled when asked if he had received reports about the US reception of the **Moiseyev** troupe. He had, indeed — from his own daughter-in-law, **Zina**, who is a member of the co. While she was here, Mikoyan and his wife were obliged to do some baby-sitting in Moscow for Zina's children.

Inquiries have come in as a result of the appearance of the name of **Irina Baronova** in the Dec. issue in our Directory of Dance Attractions. At the time of compiling that Directory, NYC agent Jules Ziegler, who represents the one-time "baby ballerina" of the Blum-Massine Ballet Russe de Monte Carlo, indicated there were plans for her to return to dancing. It appears that any such project is merely hopeful. Miss Baronova remains on the retired list and is currently living in London.

**Celia Franca**, founder and artistic director of the **Nat'l Ballet of Canada**, was chosen "Woman of the Year" by the B'nai B'rith Women of Toronto. The award cited her achievements in building the co. to international status.

Before returning to the USA for commitments here, **Alicia Markova** is scheduled to make 2 London appearances as guest star with **London's Festival Ballet.** She will perform "The Dying Swan" and "Les Sylphides." In the latter her partner will be John Gilpin. Miss Markova is due in NYC on Feb. 25.

**DANCE SCENE USA**

**Martha Graham** was scheduled to participate in a panel on "Exchanges in the Performing Arts" Jan. 29 in Washington, sponsored by the Inst. of Int'l Education. Other panelists: Robert W. Dowling and Robert C. Schnitzer, both of ANTA; William Schuman, Pres. of Juilliard; NJ Congressman Frank J. Thompson, Jr.; Frederick McConnell, Dir. of the Cleveland Playhouse; James Magdanz, of the State Dept.

The **Robert Joffrey Theatre Ballet** will make 2 Columbia Artists Mgt. tours next season. 1st will be a co. tour, and in the 2nd part of the season, they will be the ballet unit of Columbia prod. of the Offenbach opera, "Voyage to the Moon," performed with great success at the Boston Arts Festival last summer . . . Haitian dancer **Jean-Leon Destine** suffered a fractured hand when his car overturned near Chicago Jan. 3. He and 6 members of his co. were enroute to a series of college perfs. Fortunately, he can resume activities soon.

**Alicia Alonso & Igor Youskevitch** appear on TV in Cuba, Feb. 4 & 18; are guest stars with **Ballet Russe de Monte Carlo**, Feb. 5-11 in the L.A. area; and dance with the **Phila. Civic Ballet**, Feb. 20 . . . **Melissa Hayden**, by special arrangement with her own co., the **NYC Ballet**, has been engaged as prima ballerina of **Ruth Page's Chicago Opera Ballet** for its 10-to-12-week tour next season, which begins in Jan., 1960.

First of 4 programs presented by the **Phila. Dance Academy** at the new 43rd St. Theatre in Phila. featured **Pearl Primus, Percival Borde & Co.**, on Jan. 18. Future bills include "Snow Queen," a dance-play for children, Feb. 15; **May O'Donnell & Co.**, Mar. 8; **Academy Dance Theatre Co.**, featuring **Roni Arnold**, Apr. 26. Academy Dir. **Nadia Chilkovsky** is choreographer for the new theatre. Lecture-demonstrations last month included **Leah Dillon** in an ethnic program, and **Romana Kryzanowsky** in a demonstration of ballet and Peruvian dances. Miss Kryzanowsky has recently returned from 10 years in Lima.

On Jan. 8 **Jean Erdman** performed in a solo program at her alma mater, Sarah Lawrence College. Premieres were "Fearful Symmetry" and "Now and Zen — Remembering." She also danced to 2 compositions especially written for her by Ezra Laderman . . . Spotted in the audience applauding the Dec. 29 perf. of "Cinderella" by the **Washington**

## PRESSTIME NEWS

**Ballet** with the Nat'l Symph. were Tricia and Julie Nixon, daughters of the Vice President. Their tickets were a Christmas gift.

Celebrated French mime **Etienne Decroux** arrived in the US Jan. 12 for a teaching and lecture tour which continues through Sept. He is scheduled to give an off-B'way perf. in May . . . **Irene Gabriel** is choreographing dances for the new opera, "The Sons of Aaron," to be premiered Feb. 28 and Mar. 1 by the Westchester Opera Theatre in Scarsdale, NY.

The **Ximenez-Vargas Ballet Espanol** is due for a 2-week return engagement this summer at Jacob's Pillow. They appeared during Jan. at the Waldorf-Astoria. The Cuban revolution makes their Feb. booking in Havana problematic . . . **La Malaguena,** Gypsy dancer from Spain, makes her US debut at the Wilshire-Ebell Theatre in LA on Feb. 14. Following is a tour managed by Pan American Concert Guild . . . Flamenco dancers **Soler & Lorca** open Feb. 2 at the Barclay Hotel, Toronto . . . The **Lester Horton Dance Theatre** gave a memorial perf. Jan. 23 in LA to mark the 53rd birthday of their late founder.

### DORIS HUMPHREY BOOK

DANCE Magazine is honored to announce that it will present, in the near future, sections of "The Art of Making Dances," new book by the late **Doris Humphrey,** due to be published in June by Rinehart.

### OFF-BROADWAY ITEMS

This is the season for revivals of the **Robbins-**Bernstein-Comden-Green musical, "On the Town." One prod., now at Carnegie Playhouse, stars **Harold Lang** and **Pat Carroll,** with **Wisa D'Orso** as Miss Turnstiles. **Joe Layton** is choreographer. Another, for which **Larry Stevens** is doing the dances, is being done for Equity Library Theatre. Its 1st engagement will be a week's run, beginning Feb. 3, at the Lenox Hill Playhouse. Among those signed for leads are **Judy Guyll** (Lawton, Okla., pupil of **Jack Storey**) and **Jeff Duncan.**

Because many were turned away at the previous perf., the lecture-demonstration by **Charles Weidman** and his **New Dance Group** repertory class is being repeated Feb. 15 at the Henry St. Playhouse. Guest artists: **Miriam Pander, Leslie Snow, Lucy Biberman, Walter Hall.** Program includes his Thurber specialties . . . The **NYC Festival Ballet** performs Feb. 22 at Carl Fischer Hall. Co. of 15 is headed by **Anne Wilson, Geanette Sieband, Rex de Vore, Rosa Sternov** and **Peter Nelson.** Choreographers for the program are **Vladimir Konstantinov, Vera Nemtchinova, Anatole Vilzak, Frederic Franklin,** Mr. Nelson and Mr. de Vore.

"Taboo," an intimate revue, opened Jan. 8 at the Showplace. Featured are **Don Crichden, Ellen Martin, Jack Kauflin, Sheila Smith, Lynne Stuart. Bob Haddad** staged the musical no's . . . **Fred Berk** is again in charge of the **Israel Dance Festival** sponsored by the American Zionist Youth Council. For the 8th annual program 12 youth groups will appear in Israeli folk dances Feb. 15 (2:30 & 8 PM) at Hunter College . . . **Aileen Passloff & Dance Co.** appear Feb. 8 at the Master Inst. Theatre. Program includes "Dust." "A Dance of Sleep," "In the Mist" and "Battle Piece," choreographed by Miss Passloff, and **James Waring's** "At Home" and "Octandre."

Directed by **Frances Alenikoff,** the **Aviv Group** performs Feb. 2 at the NYC Community Church and Mar. 15 at the 92nd St. Y. They also do a perf. Feb. 3 in Paterson, NJ. Dancers include: **Jo Lechay, Oliver Newman, Sheldon Ossosky** and Miss Alenikoff . . . **Joyce Trisler's** newest choreography ranges from "Pygmalion," an 18th Century style work to Rameau, to "The Bewitched," set to a modern score by Harry Partsch. "Pygmalion" is slated for a Feb. 7 showing on a "Music Forgotten and Remembered" program at the Metropolitan Museum aud., and "The Bewitched" will be seen at the McMillin Theatre in April.

### TELEVISION TOPICS

Swamped with TV offers since the success of "Dancing is a Man's Game," **Gene Kelly** has agreed to do an April spectacular for CBS-TV. The show will originate in Hollywood . . . The repeat of "An Evening With **Fred Astaire,**" previously announced for Jan. 28, was postponed to Feb. 11, 10-11 PM, EST . . . NBC-TV's new Bell Telephone Hour will have a 2nd visit from the **NYC Ballet** on Feb. 10. In another "all-American artists and music" program, the co., headed by **Melissa Hayden** and **Jacques d'Amboise,** will perform **Balanchine's** "Stars and Stripes."

### AROUND NEW YORK

Designer and internationally famous theatre stage consultant, **Walther Unruh,** has been signed as consultant to assist **Philip Johnson,** architect in plans for the **Dance Theatre of the Lincoln Center for the Performing Arts.** Theatre will seat between 1,700 and 2,200, and is to be designed specifically for dance presentations, but is to be suitable also for light opera. Completion is expected in 1963 . . . The **American Guild of Musical Artists** has new headquarters at 1841 B'way . . . DANCE Magazine's former Hollywood-Las Vegas correspondent **Ted Hook** is now in NYC as sec'y to Tallulah Bankhead.

**John Martin,** NY Times Dance Critic, speaks Feb. 1 at 3 PM at the meeting of the **Dance Notation Bureau.** Preceding is a morning discussion of "Notating a Rehearsal" by **Els Grelinger, Ann Hutchinson, Billie Mahoney, Allan Miles** and **Muriel Topaz** . . . **Ruthanna Boris** gives a lecture-demonstration on "Ballet Sources Within Folk Dance" Feb. 15 at 2 PM at **Folk Dance House.** Students of the **School of Amer. Ballet** will illustrate.

Choreographers seeking opportunities to create folk dances with a co. trained in folk-character movement are invited to participate in the Int'l Choreographers Workshop of the **Yurek Lazowski Dance Theatre Workshop,** 2920 Ewell Pl., Wantagh, NY . . . **Myra Kinch** will conduct the Mid-Winter Workshop of the **Sacred Dance Guild,** to be held Feb. 2 & 3 at NYC's Community Church . . . "Around the World with Music and Dance," a 15-week course of 2-hr. sessions begins at 4:10 PM Feb. 3 at the **Museum of Natural History.**

3rd in a series of Nationality Evenings, sponsored by the **Folk Dance Council,** was presented Jan. 11 at Stuyvesant Casino . . . **Barbara Hoenig, Margot Lehman, Lorraine Rosenfeld, Edith Rubin, Joanne Weschler** and **Patricia Woolner** of the **Westchester Dance Players,** directed by **Carol Newman,** perform at a mother-daughter PTA meeting Feb. 11 at the Graham School, Mt. Vernon . . . **John Wilson** conducted a workshop for the jr. section of the **Westchester Dance Council** on Jan. 7 . . . **Selva & Sons** report that they were erroneously listed in our Jan. issue as participating in Alex Daybreak's Dancewear Fashion Show.

### WE TAKE A BOW

Three 1958 issues of DANCE Magazine (April, June, July) won Awards of Special Merit and were displayed at the 17th annual exhibition of the **NY Employing Printers Assn.** Jan. 12-15 at the Commodore Hotel. Each issue had cover photos by staff photographer **Jack Mitchell** (subjects: **Lupe Serrano, Bambi Linn & Rod Alexander, Marge & Gower Champion**).

### APOLOGIES

On p. 12 of the Jan. '59 issue we published a photo captioned "Mr. and Mrs. C. E. Chouteau, parents of Yvonne Chouteau." The lady shown in the picture is actually Tulsa dance teacher June Runyon. The original photo showed Mr. Chouteau standing between Miss Runyon and Mrs. Chouteau. In cropping the picture we eliminated the wrong lady! We apologize for the error.

### CONGRESS DANCES

The **Oranim-Tzabor Folk Dance Group** from Israel were among the entertainers at the Dec. 15 Waldorf-Astoria luncheon of the Women's Div. of the American Jewish Congress, of which Mrs. Betty Weir Alderson is Dir. The 1800 members present also cheered honored guest Harry Belafonte, who was cited for his fight against bigotry. The Congress raises funds for cultural and social projects in Israel.

### PERSONALS

The NYC Ballet's prima ballerina, **Maria Tallchief,** became the mother of her 1st child, Elise, born Jan. 4 in Chicago. She is the wife of construction co. executive, Henry Paschen, Jr. . . . It's a girl (2nd girl, 5th child), Madeleine Lou, born to Dr. and Mrs. Jerry Gersten Nov. 12 in Denver. (She's **Rhoda Gersten,** our Denver correspondent) . . . **Ilona Murai,** wife of actor-playwright Sheppard Kerman, is expecting a child and has taken a leave of absence from her dance lead assignment in the B'way musical "Goldilocks." (Her part has been taken over by **Patti Nestor.**)

Russian-British ballerina **Violetta Elvin** was mar-

DANCE Magazine, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1959, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, and Canada 1 year $6.00, two years $11.00, Pan-American, 1 year $7.00, two years $12.50; other foreign, 1 year $7.00, two years $12.50. Single Copies at 60c.

**CHANGE OF ADDRESS**

**When requesting a change of address on your subscription, please give four weeks notice and be sure to provide your OLD as well as your NEW address. Also include postal zone numbers for both addresses. Unlike first-class mail, magazines are not forwarded.**

ried on Christmas Day. They are both studying with Robert Joffrey in NYC . . . **Rhoda Winter Ellis,** faculty member of the Hanya Holm School, was married Dec. 28 to Dr. Murray Russell of Newport Beach, Calif. . . . Pvt. **Larry LeMone** (dancer-son of Pasadena teacher-choreographer Evelyn Lemone) and dancer **Karen Shanley** are planning a March wedding.

**Gage Bush,** star of the Birmingham Civic Ballet, and **Richard Englund,** the co's Artistic Dir. and leading male dancer, have announced their engagement, and plan a May wedding.

**Augustus J. Weber,** one of Brooklyn's best known dance teachers died Jan. 3 at the age of 76. He was a director and former officer of Dance Masters of America, and was president for 4 years of the NY Society of Teachers of Dancing. He retired in 1957 after 50 years of active teaching. Both his father and grandfather were dancing masters, as is his daughter, Mrs. Doris Zea, who is the current president of the NY Society.

**Edward C. Cowanova,** father of Philadelphia ballet teacher Florence Cowanova, died in Phila. on Dec. 24. "Popsie" was a familiar figure at many conventions of the Dance Masters of America, of which his daughter is a former president. At last summer's convention in Long Beach, Calif., DMA voted him honorary membership.

**Lydia Kyasht,** onetime Imperial Russian ballerina in St. Petersburg, died Jan. 12 at the age of 73 in her home in London. Mme. Kyasht scored a sensation when she came from Russia in 1908 at the Empire Theatre in London. In the Diaghilev co. she appeared as the "Firebird" and as Colombine in "Carnaval." She visited the US during that co's 1913 tour. Her London dancing school was opened in 1935.

**Irving Deakin,** author of several books on ballet subjects, and former publicist for Ballet Russe de Monte Carlo and Ballet Theatre, died at his home in New Milford, Conn., Dec. 26, at the age of 64. Born in England, Mr. Deakin was also a specialist in music for the dance. For a number of years he conducted a program on that subject on radio station WQXR in NYC.

## HERE AND THERE

The **Williamstown, Mass., Theatre Foundation** offers summer apprenticeships in a theatre-dance workshop to be directed by **Martha Myers.** Pupils will have experience in workshop perfs., summer stock, as well as classes in modern dance, jazz, ballet, mime, composition, acting and production. Info: Martha Myers, Box 468, Williamstown, Mass. . . . The **Nicholas Vasilieff Ballet Group** of Portland, Ore., was seen recently in "Slave Dance" and "Dance of the Little Moorish Slaves" on KVAL-TV's "School Time."

Under the direction of **Faye Knox** and **Helen Jones,** 50 students of the **Dance-Drama Studio** (ages 3-20) in Eugene, Ore., appeared with the Oberammergau Passion Players in 8 perfs. in Eugene . . . Last month's news item about the summer tour of Europe being conducted by **Kay Perper** gave her address as 200 W. 57. It should have read: 200 W. 58, NYC 19 . . . The 9th annual edition of the **Folk Dance Guide** has been published by **Paul Schwartz** (95 4th Ave., NYC 3, $1) . . . **Parmenia** Ekstrom, 525 E. 85, NYC, requests any material on **Augusta Maywood** for use in a bio of the 19th Century dancer.

**Helen Tamiris** dances in 5 of her famous "Negro Spirituals" in a 16-min. sound film which has just been completed. The picture opens with introductory comments about this modern dance landmark by **John Martin,** Dance Critic of the NY Times. Info: Nagtam Prods., 36 W. 73, NYC 23 . . . Produced in collaboration with **Antony Tudor** and **Metropolitan Opera Ballet School** students, **Maya Deren's** latest film, "The Very Eye of Night," will be shown Feb. 2 & 9 at the Living Theatre, 530 6th Ave., NYC . . .

## NYC FEBRUARY CALENDAR

Jan. 30, 31, Feb. 1, **Playhouse Dance Co.;** Henry St. Playhouse; 9:00, 8:40, 8:40

Feb. 1, **New York City Ballet;** City Center

Feb. 1 & 8, **Shirley Broughton's 5 O'Clock Dance Co.;** Amato Opera Th.; 5:00

Feb. 1, **Katherine Litz & Co.** (Charles Weidman, guest artist); Hunter College Playhouse; 8:40

Feb. 3-5, **Beryozka Russian Dance Co.;** City Center; 8:30

Feb. 8, **Aileen Pasloff & Co.;** Master Theatre, 8:30

Feb. 12, **Jewish Holiday Dance Scenes for Children;** 92nd St. Y; 2:30

Feb. 15, **Ruthanna Boris: "Ballet Sources in Folk Dance";** Folk Dance House; 2:00

Feb. 15, **Adelphi College Dance Group & Readers' Theatre;** 92nd St. Y; 2:30

Feb. 15, **Israel Dance Festival;** Hunter College Assembly Hall; 2:30, 8:30

Feb. 15, **N.Y. Ballet Club** (Walter Terry, speaker); Acad. Ballet Perfection; 3:15

Feb. 15, **Charles Weidman & His Dance Th. Idea** (with New Dance Group repertory class); Henry St. Playhouse; 8:30

Feb. 16-28, **Ballet Africains de Keita Fodeba;** Martin Beck Theatre

Feb. 22, **NYC Festival Ballet;** Carl Fischer Concert Hall; 2:00

Feb. 22, **Ruth Currier & Co., Paul Draper, Pauline Koner & Co.;** 92nd St. Y; 2:30

## REGIONAL BALLET-USA

**Alexi Ramov,** dir. of the **Scranton Ballet Guild** and **Barbara Weisberger,** dir. of the **Wilkes-Barre Ballet Guild,** co-hosts for the NE Regional Ballet Festival (to be held in Scranton and Wilkes-Barre May 22-24) are sponsoring a contest for the cover design of the souvenir program for a $100 prize. Details may be obtained from S.A. Davidson, 1121 Myrtle St., Scranton 10, Pa.

The **Detroit City Ballet (Marjorie Hassard, Chairman)** made its debut Dec. 2-3. Artistic dir. **William Dollar** choreographed the entire program which included "Concerto," "The Parliament of the Birds" and "Soirees Musicales." Featured dancers were: **Virginia Magon, Peter Martin, Julie Hawk, Donald & Gerald Rheades** and **Dennis Lambert.**

Another debut, on Dec. 7, was by the **Ballet Guild of Columbus, Ga. (Rossie Gilmore,** dir.), offering: "Waltz and Saturday Night Hoedown" from "Rodeo," "Tamboo," Divertissements," Spanish Interlude." "Pandora's Box" and excerpts from "The Nutcracker."

The 3-yr.-old **Houston Foundation for Ballet** joins the Houston Symphony Feb. 23 to present its 1st major prod., 'Enigma," created by co. dir. **Tatiana Semenova,** based on Elgar music, to be conducted by **NYC Ballet's Robert Irving.** Also of the NYC Ballet, **Roy Tobias** heads the 50 dancers. **Rebecca McGriff, George Mamales** and **Anita Dyche** are featured.

A new co. on the scene which has just received its charter is the **Greater Houston Civic Ballet, Maxine Asbury,** artistic dir. Their 1st program, "Les Sylphides," "Feline Fantasia" and a 3rd work, will be seen in an April perf.

The **Philadelphia Civic Ballet's** major perf. of the season is Feb. 20 at the Academy of Music in Phila. Featured guests **Alicia Alonso** and **Igor Youskevitch** will dance "Don Quixote" and "The Black Swan" pas de deux. An original ballet, "Pygmalion," created by co. dir. **Norman Craig** will feature **Richard Hendrik.**

**Irene Comer's Conn. Ballet Assn.** debuts Feb. 14 in Bridgeport, Conn.'s Klein Memorial. In behalf of retarded children the co. will give "Giselle" (featuring **Carol Ann Capozzi** and NYC Ballet's **Shaun O'Brian**), "Divertissements" and a musical comedy work.

**Westchester Ballet Co.** is to present 3 works by co. dir. **Iris Merrick** at the White Plains, NY County Center at 3:30 Feb. 8. Featured will be: **Sandra Santry, Anita Goldsmith, Nancy Koenig** and **Michael Dawson.**

The **Bethlehem, Pa. Ballet Co.** performs Feb. 7 at the city's Liberty Hall HS, presenting "Salem," "Circus" and a ballet to Mozart's "Les Petits Reins."

The **Steeple Arts Ballet** (newly organized merger of Birmingham, Ala.'s **Concert Thea.** and **Summer Stock Dance Thea.**) made its debut Jan. 19 as part of the Birmingham Arts Festival. Dancers were: **Lalla Dennis, Sylvia Keeton, Lynn Harris, Ann Dawson, Melvine Hanson, Julia Hawkins, Carol Henderson, Sharon Henderson, Sharon McAllister, Marta Mitchell, Susan Olive, Barbara Pugh, Janice Romoe, Maxine Smith, Terry Smith, Anne Wall, Jack Jones, Robert Wess** and **Dick Powell. Lola Coates** is co. dir.

The **Birmingham Civic Ballet** also participated in the city's Festival of Arts Jan. 31. "An Evening With the B'ham Civic Ballet" program included "Roundabout," "Folly of Fame" and a lecture demonstration. Feb. 23-28 co. members will dance in B'ham So. College's prod. of "The Boyfriend."

**Evelyn LeMone's Concert Dancers** will give "Ravel Suite," "Le Cheval Bronze" and "Danse Divertissements" at Pasadena City College Feb. 14.

**Michel Katcharoff** will teach standard classic variations for **B'klyn Civic Ballet (Alan Banks,** dir.)

On a West Coast tour, the **Monterey Peninsula Civic Ballet** will play the Wilshire Ebell Thea. in LA Feb. 28, offering "Capriccio Espagnol," "Cake-

walk," "Pastorale Apres Degas" and "Variations." Co. of 20, directed by **Dorothy Dean**, is headed by: **Zybignew Cichocki, Roberta Tabata, Alaine Hurlbut, Renee Wurzmann, Sherren McGaughey, Akemi Ito, Gloria Lewis** and **Rita Pinard.**

### SCHOOLS AROUND NEW YORK

**Alexandra Danilova** is teaching at the **Metropolitan Opera Ballet School** . . . On Mar. 16, 17, 19 & 20 at **Ballet Arts** in Carnegie Hall, **Anton Dolin** gives master classes for professional and advanced students. 1st 3 sessions will be devoted to advanced classical technique, and the 4th to classical solos. **Don Costello** has joined Ballet Arts faculty to teach tap, to drum accompaniment . . . Beginning Feb. 3 **Nona Schurman** will teach a 15-week course in choreography, for intermediate and advanced dancers, on Tues. eves. at the **92nd St. Y.** . . . **Jerry Ames** has opened a **Dance Art School** at 1697 B'way.

**American Ballet Center** student **Barbara Culbertson**, who comes from Seattle, heard that the **SF Ballet** needed a dancer for their Near East tour. On the chance she flew to SF, auditioned, and was accepted . . . **Boris Novikoff**, head of the **Russian-American Ballet School** in the Metropolitan Opera bldg., is recruiting amateur and professional dancers to appear in a program of new ballets . . . On Feb. 7 at the Dance Players Studio, **Kathleen Hinni** gives a dance demonstration with her teen-age workshop.

"Les Sylphides" and an original ballet, "An Enchanted Evening," made up the program by the **Smith-Bene School of Classical Ballet** at the B'klyn Museum Dec. 30 . . . **Leonard Fowler** begins a 17-week course, "Dance Play for Children," Feb. 2 at the **Pallini Studio**, 130 E. 83. He also holds adult ballet classes there and at the **Nevelska Studio** in Carnegie Hall . . . The **Westchester Dance Council** sponsors an American jazz workshop, taught by **Daniel Nagrin**, Feb. 18 at the White Plains County Center . . . Manhattan State Hospital, on Ward's Island, NYC, is offering free a 15-week course for volunteers in Dance Therapy, beginning Feb. 6 Info: **Kathy Wersen**, En 9-0500, Ext 315 . . . Professional students of the **Henry St. Playhouse** modern dance classes will perform Feb. 20 & 21.

### SCHOOLS AROUND THE COUNTRY

**Peggy Van Praagh** comes from England to teach ballet this summer at the **Jacob's Pillow Dance Festival** . . . **Connecticut College School of the Dance** at New London gives its 1959 summer session July 6-Aug. 16 . . . Okla. City Ballet teacher **Robert Bell** was a Christmas visitor to NYC, as house guest of **Gala & Yurek Lazowski**, his former Ballet Russe colleagues. During Dec. Mr. Bell staged 2 perfs. of "The Nutcracker" with the Okla. City Symphony.

Students of the **Allegro School of Ballet** in Chicago appeared with the **Ballet Russe de Monte Carlo**, during that co's holiday engagement at the Civic Opera, in "Giselle" and "Scheherezade." **Ciya Chelemengos** of Allegro's **Regional Ballet Ensemble** replaced an injured BRMC member as the doll in "Coppelia" . . . The **Moro-Landis Dance Center** in No. Hollywood is having a summer course for professionals, teachers and advanced students, taught by **Jack Cole, Mary Clare Sale, Ted Howard, George Tatar, Evelyn Loeb, Priscilla Fisher** and **Thelma Schenk.** Term begins July 6.

**Elisa Stigler**, of Chicago's Roosevelt U., has been teaching for the **Tampa Ballet Theatre** at the **Frank Ray School** in Tampa . . . This summer **Ruth Currier** and a resident group will be at the **U. of Colo.**, Boulder, June 12-July 17, for teaching and performing . . . Summer session of **Eugene Loring's American School of Dance** in Hollywood begins June 22, with new classes in character, choreography, kineseography and music for dancers. To be continued are courses in ballet, free style, rhythm and jazz. There is also to be a teachers' course . . . **La Viva Del Cure** teaches ballet and modern dance, and **Ronald G. Davis** teaches mime at the **Ensemble Studio** in San Francisco. School also has acting and fencing courses.

## ON TOUR IN FEBRUARY

**Ballet Russe de Monte Carlo:** Feb. 2-3, San Francisco; 4, Fresno; 5, Bakersfield, Calif.; 6-7, 9-11, 13-14, Los Angeles; 8, Palm Springs; 12, Pasadena; 15-16, San Diego; 18, Phoenix; 20, Tucson; 21, El Paso; 24, Laredo, Tex.; 25, Corpus Christi, Tex.; 26, Austin; 27, Galveston; 28-Mar. 1, Houston.

**Chicago Opera Ballet:** Feb. 1, Beverly Hills, Calif.; 2, Los Angeles; 3, Whittier, Calif.; 4, Ventura, Calif.; 5, Fresno; 6, San Luis Obispo, Calif.; 7, Sacramento; 9, San Jose; 10, Stockton, Calif.; 12-13, Berkeley; 14, Oakland; 16, San Francisco; 17, Chico, Calif.; 18, Redding, Calif.; 19, Klamath Falls, Ore.; 20, Portland; 21, The Dalles, Ore.; 23, Vancouver, B.C.; 24, Tacoma; 25-27, Seattle; 28, Wenatchee, Wash.

**Dance Jubilee Co. (Linn-Alexander):** (Linn-Alexander): Feb. 2, Atlantic City; 3, Paoli, Pa.; 4, Coatesville, Pa.: 5, Staten Island, N. Y.; 6, Dundalk, Md.; 7, Union, N. J.; 8, Liberty, N. Y.

**Jose Greco & Co.:** Feb. 3, Ocala, Fla.; 4, Palm Beach; 6-7, Miami; 9, Sarasota; 10, Jacksonville; 11, Greenville, S. C.; 12, Atlanta; 13, Nashville; 14, Memphis; 16, Chicago; 17, Beverly Hills, Ill.; 18, Rockford, Ill.; 19, Waverly, Iowa; 20, Lawrence, Kan.; 22, Denver; 24, Albuquerque; 25, El Paso; 26, Phoenix; 27, Tucson; 28, San Diego.

**Lola Montes & Her Spanish Dancers:** Feb. 6, Gardena, Calif.; 7, San Gabriel, Calif.; 8, Anaheim, Calif.; 9, Merced, Calif.; 11, Grass Valley, Calif.; 12, Grants Pass, Ore.; 14, Baker, Ore.; 16, Omak, Wash.; 17, Vernon, B. C.; 18, Kamloops, B. C.; 19, Penticton, B. C.; 22, Kalispell, Mont.; 23, Lewiston, Mont.; 24, Miles City, Mont.; 25, Williston, N. D.; 27, Fargo, N. D.; 28, Redfield, N. D.

**Lotte Goslar Pantomime Circus:** Feb. 2, Eau Claire, Wis.; 4, Mankato, Minn.; 5, Wayne, Nebr.; 6, Vermillion, S. D.; 8, Laramie, Wyo.; 9, Boulder, Colo.; 11, Borger, Tex.; 12, Odessa; 14, Albuquerque; 16, Hays, Kan.; 17, Emporia, Kan.; 18, Tulsa; 19, Denton, Tex.; 20, Natchitoches, La.; 23, Georgetown, Tex.; 27, San Jose, Calif.

**Beryozka Russian Dance Co.:** Jan. 28-Feb. 1, Boston.

**Ballet Africains de Keita Fodeba:** Feb. 2-7, Philadelphia; 9-14, Boston.

**Emily Frankel Dance Drama Co.:** Feb. 2, Bradenton, Fla.; 5, Durham, N. C.; 7, Mt. Dora, Fla.; 9, Daytona Beach; 10, Winter Park, Fla.; 11, Ft. Lauderdale; 12, Perry, Fla.; 13, West Point, Ga.; 15, Frankfurt, Ky.; 24, Baltimore; 25, Martinsburg, W. Va.; 28, Hillsdale, Mich.

**Hayden-Eglevsky Ballet Quartet:** Feb. 12, Key West; 14, Melbourne, Fla.; 16, Tulpelo, Miss.; 18, Vicksburg, Miss.; 20, Pasadena, Tex.; 21, Oklahoma City; 23, Odessa, Tex.

**Jose Limon & Co.:** Feb. 14, Philadelphia; 16, Atlantic City.

**Joseph Gifford Dance Th.:** Feb. 6, Kent State U., Kent, O.; 8, Oberline College, O.; 11, So. Illinois U., Carbondale, Ill.

**Goya & Matteo:** Feb. 6, Greenwich, Conn.; 10, Edmondson, Md.; 11, Latrobe, Pa.; 16, Holland, Mich.; 18, Richmond, Ind.; 19, Crawfordsville, Ind.; 21, Oconomowoc, Wis.; 23, Muscatine, Iowa; 24, Davenport, Iowa; 27, Brainerd, Minn.

**Dance Quartet:** Feb. 20-21, Richmond, Va.; 23-24, Winston-Salem, N.C.

**Daniel Nagrin:** Feb. 5, Indianapolis.

**Mia Slavenska:** Feb. 4, Washington, D. C.

**Anne Wilson:** Feb. 11, Scarsdale, N. Y.

**Merry-Go-Rounders:** Feb. 7, East Meadow, L. I., N. Y.; 14, Hungtington Station, L. I., N. Y.; 28, Little Neck, L. I., N. Y.

### ASSOCIATION NEWS

The **Midwest Dance Assn.** in Wichita, Kans., has been considering several affiliation plans, but has come to a decision to remain independent. **Dance Educators of America** is sending guest teachers for the MDA convention this summer . . . **Associated Dancing Teachers of So. Calif.** (DMA Club 1) have voted to join the **Nat'l Council of Dance Teacher Orgns** . . . **Earl Atkinson** was re-elected Pres. of the **NYC Chapter of Dance Masters of America** . . . New officers of the **Texas Assn. Teachers of Dancing: Goodloe Lewis**, Pres.; **Mary Frances Garlington**, 1st VP; **Natalie Skelton**, 2nd VP; **Judith McCarty Hansen**, Corr. Sec'y.; **Frances Burgess Bleeker**, Sec'y-Treas.

Forthcoming or recent faculty members for assn. training sessions around the country include:

**DMA Chapter 17**, Jan. 25 in Washington, DC: **Hilda Butsova, Bob Audy, Ken Phifer, Joe Piro, Jeremiah Richards** . . . **Dance Masters of Calif.**, Jan. 4 in Santa Clara: **Carol Mack, Glenna Moenning, Dr. Hildegard Streen, A. Frederick, Jo Buttitta** . . . **Assoc. Dancing Teachers of So. Calif.**, Jan 11 in LA: **Jeanne O'Neill, Kim Dancer, Irina Kosmovska.**

**DMA NYC Chapter**, Feb. 15 at Sheraton-McAlpin: **Robert Joffrey, Nathalie Branitzka, Earl Atkinson, Vincent Carbone, Lenny Dale, Joe Piro, Franklyn Oakley, Bill De Formato, Wanda & Don Pons, Frank Benham, Ruth O'Bierne** . . . **Okla. DMA Chapter**, Jan. 11 in Okla. City: **Marcella Patterson, Lee Neal, Kotcho, Ken Winters.**

**DEA** Regional Conference, Feb. 14-15, Roosevelt Hotel, New Orleans: **Gertrude Jory, Jules Stone, Bob Kimble, Don Byrnes & Alice Swanson** . . . **DEA**, Jan. 25 in NYC: **Fred Danieli, Marie Buczkowski, Bill Gary, Teresa, Anita Gordon, Bonnie & John Lucchese, Jo Nobles** . . . **Chicago Nat'l Assn. of Dance Masters**, Feb. 1, Sherman Hotel, Chicago: **Elisa Stigler, LaVergne Blisner, Bobette McMillan, Charles Beckman, Vito Durante, Donald Sawyer, Grace V. Hansen.** (Next Chicago session, April 5.)

**NADAA Boston Chapter**, Jan. 18: **Joan Anderson, Jeannette Thebodeau, Virginia Snyder, Janet Spear, Roland Phillips, Marion Braman, Virginia McMullen, Judith Mello** . . . **Wisconsin's NADAA Chapter**, Jan. 25 in Milwaukee: **Carol Marcussen, Elayne Jantz, Nancy Wishart, Vesper Chamberlain, Henry Alstadt, Barbara Born, Diane Paul, Mary Schmitter.**

**Texas Assn. Teachers of Dancing**, Dec. 27-31, in Dallas: **Robert Joffrey, George Foster, Bob Audy, Emmamae Horn, Basil Valvasori, Floretta Baylin, Ben Smith** . . . **Dancing Masters of Wisconsin**, Jan. 18 in Milwaukee: **Jean Wolfmeyer, Grace V. Hansen, Laura Grant, Edna Pringle Lundin.**

Next workshop of the NYC chapter of the **Dance Teachers Guild** is Feb. 22 at the Dance Players

*(Continued on Page 95)*

● We have outdone ourselves in presenting the most outstanding, new and unusual fabrics that will make your recital glamorous and beautiful as never before . . . and at low prices that even the most budget-conscious can afford.

● Our ready-made costumes, all new and fresh in design with no fitting problems. A large selection, low priced from $5.45.

● Our sensational line of DAISYTOGS has been enlarged with breath-taking new originals.

***WRITE TO OUR OFFICE NEAREST YOU FOR YOUR FREE COPIES OF OUR CATALOGUES (TO SCHOOLS ONLY).***

**FOR THE TOPS IN COSTUME FABRICS**

●

**READY-MADE COSTUMES**

●

**RECITAL LEOTARDS**

**dazians inc.** EST 1842

**NEW YORK (36) — 142 WEST 44th STREET**
**BOSTON (16) — 400 BOYLSTON STREET**
**CHICAGO (3) — 27 SOUTH WABASH AVENUE**
**DALLAS (1) — 2014 COMMERCE STREET**
**LOS ANGELES (48) — 318 SO. ROBERTSON BLVD.**

**DAZIAN'S INC.**
**PLEASE SEND 1959 CATALOGUE ADDITIONS TO:**

**School Name**_____

**My Name**_____

**Position**_____

**Address**_____

**City**_____ **State**_____

☐ **I HAVE YOUR 1958 CATALOGUES**
☐ **I DO NOT HAVE YOUR 1958 CATALOGUES**

# BAUM'S HAS EVERYTHING!

Outfit your entire recital at Baum's . . . you can get **everything** you need . . . at the lowest prices ever.

TEACHERS—Write immediately (on your business letterhead) for your copy of the new BAUM'S BLUE BOOK OF DANCE PRODUCTS. It's bursting over with new Costume Fabrics, Recital Costumes (in full color), dazzling Trimmings, Dance Shoes, Leotards, Tights, Accessories . . . more items than we have space to mention.

SINCE 1887

Baum's inc.

106-112 S. 11th STREET • PHILADELPHIA 7, PA.

distributors of CAPEZIO • DANSKINS • TWIN TONE TAPS

**SCHOOL OF AMERICAN BALLET**

*Official School of the New York City Ballet Company*

*Faculty:*

GEORGE BALANCHINE, *Chairman*
FELIA DOUBROVKSA
HELENE DUDIN
ANATOLE OBOUKHOFF
MURIEL STUART
ANTONIA TUMKOVSKY
PIERRE VLADIMIROFF

LINCOLN KIRSTEIN — President and Director
EUGENIE OUROUSSOW — Executive Director

**2291 BROADWAY, NEW YORK 24**
**TRafalgar 7-9208**



**CECCHETTI ISTD EXAMINATIONS**

**Jordan College of Music**
**Indianapolis**
**Sat., March 21, 1959**

Applications must be filed by Mar. 1, 1959

Write immediately for necessary forms

1204 N. Delaware St.
Indianapolis 2, Ind.



**FOR TEACHERS!**

COMPLETE MUSICAL SHOWS — original plots — songs — dances — Also, SPECIAL MATERIAL groups, triples, doubles etc. Year round material instruction for teachers and students.

For details visit, write or call CHARLES LOWE 1650 B'way, N. Y. C. CO 5-8973 or SU 7-0500



*Recital Material for Program Variety Write for or Consult your CHALIF DESCRIPTIVE CATALOGUE*

**CHALIF PUBLICATIONS**

P.O. Box 224 — Chatham, N. J.


## THE NAME DROPPER

In line with the current demonstrations that "dancing is a man's game," our Chicago contributor, *Ann Barzel*, writes: "A new favorite of the wrestling ring, and quite a character for sports writers to interview is ex-Ballet Russe dancer *Ricky Starr*. Seen at the International Amphitheatre recently, he was a winner. He wore ballet slippers in the ring and warmed up with a bit of barre work along the ropes. He is called *Tricky Ricky*, and he is more likely to leap out of range or pirouette out of a grapple then to throw his opponent."

There are those who consider that the brightest moments in *Flower Drum Song*, the new Rodgers & Hammerstein musical, are provided by young *Patrick Adiarte* (see p. 32). But the teen-age dancer-actor-singer from the Philippines is not always so sure he likes the idea of all the lavish praise. The brilliant prospect ahead in show business threatens to be an obstacle to what he wants most, *i.e.*, to study engineering at M.I.T.

In the fall of 1954, on their first night in New York, the young ladies of the chorus of *Teresa & Luisillo's Ballet Español*, decided to mark the occasion grandly. *Pesetas* were no object—they would don their best hats, veils and gloves and dine in splendor. They proceeded to seat themselves in the most glittering establishment they could find on the Great White Way. But why did no waiters come to ask their pleasure? Were these patrons really Gotham Society? And what were these things handed to them on the way in—lottery tickets? The *madrileñas* had chosen a Hector's Cafeteria!

Here's a P.S. on last month's report about the *Giselle* performance in Ecuador wherein 5-year-old *Paul Petroff Jr.* emerged from the Act II tomb to make a surprise guest appearance with his mother, *Nana Gollner*. Recalling that "debut," a dancer of the company says the young Paul was not so much looking for his Mommy, as much as *dancing* a ballet which fascinated him. Later his school teachers expressed concern about pictures he kept drawing which showed an uncommon preoccupation with tombs.

*DONALD DUNCAN*

**The BALLET THEATRE SCHOOL**

**Lucia Chase, Director**

**Official School of The American Ballet Theatre**

**William Dollar**
**Valentina Pereyaslavec**
**William Griffith**
**Yurek Lazowski**
**Ludmila Shollar**
**Anna Youskevitch**
**Marianne Bolin**
**Matt Mattox (Jazz)**

•

*Adult Evening Classes*
**7:30-9:00 P.M. Daily**

•

*Special Summer Course July-Aug.*

***Elena Balieff, Executive Director***
316 W. 57th St., N.Y.C. 19 JUdson 6-1941

**Affiliated Schools**

**Denver**
1318 Lincoln St.
*Francesca Romanoff, Dir.*

**Oklahoma City**
5137 Classen
*Corliss Ingram, Dir.*

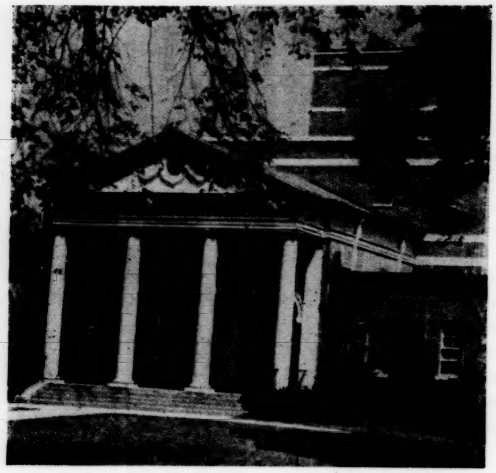
**Cleveland**
1030 Euclid Ave.
*Ruth Pryor, Dir.*

**Indianapolis**
635 N. Pennsylvania
*Marguerite deAnguera, Dir.*

*Severo Ballet*

**SCHOOL and WORKSHOP**
for serious students of classical ballet.
Phone TEmple 1-7254
4835 Woodward—Detroit 1, Michigan

# THE WILLIAMSTOWN THEATRE FOUNDATION, INC.



*"The most distinguished summer theatre I've seen"*

*William Inge*

On the Campus of
WILLIAMS COLLEGE
Williamstown, Massachusetts

**announces**

**a unique training program in dance**

**NIKOS PSACHAROPOULOS,** ***Executive Director***
**WILLIAM J. MARTIN,** ***General Manager***
**RALPH J. RENZI,** ***Publicity Director***

# July 3 - August 29

## "DANCE FOR THE THEATRE"

*A THEATRE - DANCE WORKSHOP*
*Directed by Martha Myers*
*Assisted by Dorothy Silverherz*

*CLASSES in: Modern Dance — Ballet — Modern Jazz — Mime — Composition — Acting and Production*

**WORKSHOP PERFORMANCES**

**VISITING LECTURERS**

**SUMMER STOCK EXPERIENCE**
*with an Equity Company*

## A Limited Number of
## APPRENTICESHIPS ACCEPTED

**Write to: Martha Myers**
**Box 468**
**Williamstown, Mass.**

# LOOKING AT TELEVISION

*WITH ANN BARZEL*

December included two of the most important television dance shows of the year, Gene Kelly's 60-minute Omnibus program of Dec. 21, and New York City Ballet's 90-minute *Nutcracker* on Christmas night.

Kelly's opus hit an all-time high. *Nutcracker* was a big bore. I can't imagine that Balanchine deliberately connived to have his wonderful dancers pushed aside to make room for a Kiddie Karnival.

From a dance point of view, the chief trouble with the telecast of NYC Ballet's truly charming *Nutcracker* is that by emphasis and abbreviation it was no longer a ballet. It was a television "spectacular" (with all the bad connotations the medium has given that word), with commentator and divertissement. The dancing was given no more prominence than that on, say, the Hit Parade.

June Lockhart talked about the ballet in sweet youngmother fashion, and the heads of a bevy of healthy and handsome children bobbed up and down the screen, in quarter-of-an-hour parcels, punctuated by commercials.

I was acutely aware of viewer responses, for I viewed *Nutcracker* in the bar of Chicago's Opera House in company with scores of ballet-goers, willing to forego part of the live show put on by Ballet Russe de Monte Carlo for the much publicized TV show. Many kept drifting away, but at the intermission several hundred were watching. Unlike a recent de Mille TV show which held the opera bar crowd from going back to see live ballet, few stayed more than a short while. When it was time for Alicia Alonso and Igor Youskevitch to dance *Don Quixote*, everyone left, even your writer. Only I returned to the TV set, no one else was interested enough to see the finish. The comments throughout were devastating. They were not at all children-haters. In fact there were kind and loving mothers among them. But a bit of Allegra Kent and a whiff of Diana Adams in an unacceptable long costume are not enough "ballerina" dancing to spell classical ballet.

Lest this seem one-sided, let me mention the report I got from the youngsters I left at home in front of my color television set. They raved about the color, but when asked about the dancing, reported laconically, "There wasn't much, but what there was of it was good."

Television's engineers are so versed in magic, they should have done wonderful things with the bed sailing among clouds, the growing Christmas tree, the tricks of proportion of toys and humans. But, except for a few self-propelled chairs, little happened. And a more important magic was missing, the sheer magic of a classical ballet pas de deux.

To sum it up — there was too much of the grotesque nutcracker, too many hideous mice, too much Drosselmeyer, too many kids, not enough toe-dancing.

As for Gene Kelly's finest hour — read about it on page 30, where it gets a more spacious going over. The verdict — we loved it.

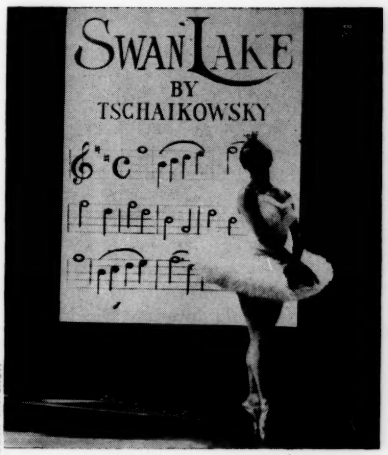
Fine fellow, that Gene Kelly! But you wouldn't have known it from the Person-to-Person interview on Dec. 19. It is the format of the Murrow show that is confining. In this almost extemporaneous program Kelly seemed strained, much less free than in the well-planned, thoroughly prepared Omnibus show — once again proving that there is nothing so relaxing as discipline.

On Dec. 15, Nina Novak, George Zoritch and a group from the Ballet Russe de Monte Carlo appeared in excerpts from the second act of *Swan Lake*. The dances were necessarily cut, but the dancers, particularly the leads, danced very well, and the camera work was excellent.

I missed Melissa Hayden and Andre Eglevsky on the Arthur Murray Show of Dec. 22, and have been told to eat my heart out for not having seen the superb dancing. I did catch the Murray show of Dec. 8, and liked Katherine Murray, Peter Gladke and Tom Hansen in a backstage ballet about two hoofers and a charwoman. Choreography was by Hansen.

Merit marks are awarded Jerry Lewis' dance with Bobby Van on Dec. 10. It was a grand spoof of the way television stars barge in on acts of guest dancers.

Ernie Flatt, now choreographer for the Garry Moore Show, had some clever dances on Jan. 6, including a look over the shoulder at 1929. *THE END*




Jack Mitchell

***At left: Nina Novak on the Dec. 15 Firestone Hour program.***

***At right: Mr. Drosselmeyer, holding the nutcracker, plays with the children of NBC's Christmas night presentation of "The Nutcracker." Very few of the millions who saw the show realized that the part of Drosselmeyer was mimed by George Balanchine himself. The March issue of DANCE Magazine will take disbelievers hebind the scenes.***

Fred Fehl

# DANCE MASTERS OF AMERICA

## New York City Chapter

## *One Day Material Session*

## Sunday, Feb. 15, 1959—Sheraton-McAlpin Hotel

## 34th St. & Broadway, New York City

**From 9:00 A.M. to 5:00 P.M. — Registration 8:30 A.M.**

**Faculty**

**Robert Joffrey — *Ballet***
**Nathalie Branitzka — *Ballet***
**Earl Atkinson — *Tap***
**Vincent Carbone — *Tap***
**Lenny Dale — *Modern Jazz***
**Jo Piro — *Mambo***
**Franklin Oakley — *Cha-Cha, Suavecito***
**Bill DeFormato — *Teenage***
**Wanda & Don Pons — *Tango***
**Frank Benham — *Fox Trot***
**Ruth O'Bierne — *Irish***

**Session open to all Dance Teachers, Their Assistants and Advanced Students over 16 years of age**

For Information Write:

**EARL ATKINSON, President**
719 E. 32 St., Brooklyn, N. Y.

**EVA VARADY, Sec'y-Treas.**
28-42 31 St., L.I.C., New York



## MARIA NEVELSKA BALLET SCHOOL

***of the Moscow Imperial Bolshoi Theatre***

**Professional, Advanced, Intermediate, Beginners, Children**

**PL 7-3624 CO 5-1360 — Carnegie Hall — #605 — 881 7th Avenue, N. Y. C.**



*Announcing* NADAA's

*1959 Conservatoires*

**LOS ANGELES**
July 4th through 10th
Hotel Statler

**DALLAS**
July 12th through 17th
Statler Hilton

**CHICAGO**
July 19th through 25th
Hotel Sherman

**BOSTON**
July 27th through Aug. 1st
Bradford Hotel

**NEW YORK FIRST WEEK**
Aug. 2nd through 8th
Hotel Roosevelt

**NEW YORK SECOND WEEK**
Aug. 9th through 15th
Hotel Roosevelt

ALSO, THERE WILL BE A SEPARATE 6-DAY STUDY SESSION FOR STUDENTS 12 YEARS OR OLDER AND ANOTHER SEPARATE SESSION FOR STUDENTS WHO ARE 9, 10 AND 11 YEARS OF AGE.

**NATIONAL ASSOCIATION OF DANCE & AFFILIATED ARTISTS, INC.**

**1920 W. Third Street, Los Angeles 57, Calif.**


**Final Curtain Call for a Beloved and Colorful Impresario**

# DAVID LIBIDINS

A good friend of the dance has passed away. The colorful and ebullient David Libidins, long-time booking director of Ballet Russe de Monte Carlo and personal representative of Igor Youskevitch, died suddenly at his home in New York City on December 22.

For many years ballet was a category of theatre attraction chronically menaced with instability — a condition brought about by the idiosyncracies and vicissitudes of its artistic creators. One person who made a major contribution to bringing a sense of steadiness to that topsy-turvy world was David Libidins. His secret formula was a steady and patient insistence on the use of common sense. But more important, he was recognized everywhere for honesty and integrity.

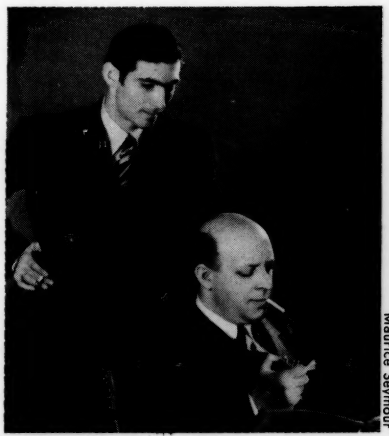
Libidins was famous for his hearty basso bluster and his inimitable anecdotes on the subject of the crazy, mixed-up world of ballet. To hear him tell it — in an English accented by several languages — everyone concerned with the dance was a candidate for the asylum. And on the subject he was completely impartial — positively everybody came in for a tongue-lashing. At the same time, all the victims knew that he really didn't mean it, and that behind the bluster was an incurable balletomane.

After ballet, his second love was opera, for Libidins began his artistic life as a singer. Of Russian parentage, he was born in Constantinople, where his family had a branch of their shipping business. Efforts to have him learn the family trade were unavailing, and instead he went to Moscow to study music. After World War I service in the Russian army, he toured Europe as a featured performer in opera companies and variety shows. Igor Youskevitch tells us that, on his many deep-sea fishing expeditions with Libidins in recent years, the outings would invariably include an *al fresco* recital of Russian arias by the basso-turned-impresario.

Libidin's association with Ballet Russe de Monte Carlo dates from the early Thirties. He was first a member of the Hurok

organization, assigned to activities relating to the company's first U.S. tours. In 1938 he joined the Ballet Russe staff as administrative director. In 1943 he resigned to set up his own concert management office in Steinway Hall. Except for two short intervals, including a period in 1943 when he served as administrative director for Ballet Theatre, Libidins retained Ballet Russe as a major account of his independent agency. His energetic booking campaigns, to the largest cities and the remotest communities of the U.S. and Canada, have made Ballet Russe the most successful American dance attraction on the road.

Libidin's other activities in dance have included bookings of the many guest appearances of Alicia Alonso and Igor Youskevitch, direction of the 1954 and 1955 U.S. tours of Teresa and Luisillo's Ballet Espagnol, and personal management of Mr. Youskevitch. In the music field his best known clients were pianist Vladimir Horowitz and harpsichordist Wanda Landowska. *THE END*



Maurice Seymour

***PARTNERSHIP:** A 1946 photo of Igor Youskevitch and his personal manager, David Libidins. That year the two signed a one-year agreement. It was renewed— and happily continued until Libidin's death on Dec. 22 — by mere handshake, typical of the trust enjoyed everywhere by the impresario.*


# Dance Masters Of America

A national organization of dance teachers with a high standard of requirements that must be fulfilled by every member. Members must prove themselves as qualified teachers both from a professional and personal basis.

**Teachers who are interested may write for information regarding membership**

DANCE MASTERS OF AMERICA
CHAPTER-AT-LARGE
Irene M. Jones, Secretary
702 Randolph Ave. S.E.,
Huntsville, Ala.

ASSOCIATED DANCE TEACHERS
OF SOUTHERN CALIFORNIA
Club No. 1
Virginia Rose, Secretary
Box 776, Sunland Calif.

DANCE MASTERS OF AMERICA
Florida Chapter No. 2
Eunice R. Brumbaugh, Secretary
1326 W. Princeton, Orlando, Fla.

SOUTH TEXAS ASSOCIATION OF
DANCE TEACHERS
Chapter No. 3
Betty Rogers Ragsdale, Secretary
4615 Galveston Rd., Houston 17, Texas

DANCE MASTERS OF MICHIGAN
Club No. 4
Martha Heermans, Secretary
14880 Ashton Rd., Detroit 23, Mich.

LOUISIANA ASSOCIATION OF
DANCE MASTERS
Club No. 6
Gayle Mackenroth Batt, Secretary
23 Rail Street
Lake Vista, New Orleans, La.

DANCE TEACHERS CLUB
OF BOSTON
Club No. 7
Katharine Dickson, Secretary
21 Concord Ave., Cambridge 38, Mass.

WESTERN NEW YORK STATE
COUNCIL OF DANCE MASTERS
Club No. 8
Patricia E. Wheten, Secretary
300 Eaton Road, Rochester 17, N. Y.

DANCE MASTERS OF
PENNSYLVANIA
Chapter No. 10
Ruth Haenel, Secretary
128 Wyoming St., Pittsburgh 11, Pa.

DANCE MASTERS OF
CALIFORNIA
Club No. 13
Gladys M. Blankenship, Secretary
700 Arlington Ave., Berkeley 7, Calif.

CAROLINA DANCE MASTERS
Club No. 15
Suzanne Wright Doherty, Secretary
219 N. Gregson, Durham, N. C.

DANCE MASTERS OF OHIO
Club No. 16
Clement O. Browne, Secretary
4293 State Park Drive, Akron 19, Ohio

DANCE MASTERS OF AMERICA
Chapter No. 17
Dorothy H. Oliver, Secretary
212 18th Street, Virginia Beach, Va.

DANCE TEACHERS' CLUB OF
CONNECTICUT
Club No. 18
Doris E. Gibbons, Secretary
483 Farmington Ave., Hartford, Conn.

ST. LOUIS DANCING TEACHERS
ASSOCIATION
Club No. 21
Marilyn Baumann, Secretary
2620 Woodson Road, Overland 14, Mo.

PENNSYLVANIA ASSOCIATION OF
DANCE TEACHERS
Chapter No. 25
Karlene Franz, Secretary
5226 Schuyler St., Philadelphia 44, Pa.

DANCE MASTERS OF AMERICA
New York City Chapter No. 26
Eva Varady Secretary
28-42 31st St., Long Island City, N. Y.

DANCE MASTERS OF AMERICA
Oklahoma Chapter No. 27
B. A. Kotshonis, Secretary
416 N. Hudson, Oklahoma City, Okla.

## DANCE MASTERS OF AMERICA

Marie Laurent Lasseigne, President  Leroy H. Thayer, Secretary

**601 North Division Street, Salisbury, Maryland**

Ted Shawn
*Founder-Director of*
JACOB'S PILLOW DANCE FESTIVAL
*is proud to announce that*

PEGGY VAN PRAAGH

for five years with the Royal (Sadler's Wells) Ballet as soloist, teacher, ballet-mistress and producer, also Co-Director with Dame Ninette de Valois of the Sadler's Wells Theatre Ballet. 1958 . . . Director of the Edinburgh Festival Ballet.

*in her first major teaching assignment in the U.S.A. as head of the ballet department at Jacob's Pillow.*

9 weeks beginning June 29th, 1959

*For further information, write*

The Director
JACOB'S PILLOW
Box 87, Lee, Mass.

*summer school catalog now ready*

AMERICAN SOCIETY OF TEACHERS OF DANCING
Oldest Dance Society Organized 1879
Member of The National Council of Dance Teacher Organizations
ALINE BAER, President
LOUISE K. BAILEY, Secretary
126 No. Fairmont Ave.
Pittsburgh 6, Pa.

NATIONAL ACADEMY OF BALLET
SUMMER SCHOOL
A non-profit membership organization for teachers
A four-year DIPLOMA COURSE
For Info: Sec'y, 117 W. 54th St., N. Y. 19, N. Y., JUdson 6-3799

NYS TD
THE NEW YORK SOCIETY OF TEACHERS OF DANCING, INC.
8 monthly member meetings
Sept. — April
Doris Weber Zoa
President
William E. Heck, Sec.
124 Reynolds Pl. South Orange, N. J.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS, INC.
Sessions in Chicago
Sherman Hotel.
SUNDAYS
FEBRUARY 1st, 1959
APRIL 5th, 1959
Sectional Meetings *to be announced*
SUMMER SESSIONS 3 WEEKS
July 29th thru August 13th
Non-Members invited to write for information and application to join
*Previous Normal School and Convention Notes now on sale*
Adele Artinian, President
Edna Christensen, Secretary
Executive Office — Suite 1610 — 32 W. Randolph, Chicago 1, Ill.
Central 6-0422

# RECORDS FOR DANCE

*BY ROSALYN KROKOVER*

The New York City Ballet Company is celebrating its tenth year. Concurrent with the celebration comes the first recording of one of the ballets in its repertoire — *Stars and Stripes* (Victor LSC 2240). This is the popular fun ballet that was created last year by Balanchine to marches by John Philip Sousa, judiciously chosen and brilliantly orchestrated by Hershy Kay.

The recording presents a suite from the ballet, rather than the entire work, and the suite is played on one side of the disc. The other side contains a suite from *Cakewalk* (not currently in the repertoire), another Kay adaptation. This is based on music by Louis Moreau Gottschalk, the American pianist who flourished around the Civil War period.

Arthur Fiedler and the Boston Pops Orchestra participate in these recordings, and the results are admirable. Fiedler has a fine knack for this kind of music. He conducts crisply and rhythmically, with a full appreciation of the instrumental values. What comes out is good, clean fun that is sure to liven up any gathering. The disc is available in both monophonic and stereo versions. Both recordings are technically excellent.

Quite a few other ballets currently in the company's repertoire are available on records. Since Balanchine's revival of Kurt Weill's *Seven Deadly Sins* has turned out to be such a hit, it might be well to point out that a complete recording, featuring Lotte Lenya (who also participated in the revival), can be obtained on Columbia KL 5175. The work is sung in German in the album, and it sounds all the more authentic for it. Another new work this season was Christensen's *Octet*, set to the Stravinsky work of the same name. A performance conducted by the composer is available on Columbia ML 4964.

Then there are Bizet's *Symphony in C* (set by Balanchine), of which there are any number of good LP recordings (such as Ansermet on London LL 1186 or Ormandy on Columbia ML 5289); Britten's *Young Person's Guide to the Orchestra* (which Jerome Robbins choreographed as *Fanfare*) in a fine performance by Boult

and the Philharmonic Promenade Orchestra on Westminster XWN 18372; and Balanchine's setting of Chabrier pieces under the title of *Bourrée Fantasque*, the entire ballet available on Vox PL 9320 as conducted by Leon Barzin and the New York City Ballet Orchestra.

Balanchine's version of *Swan Lake* is a very popular entry in the company's repertoire, but he has taken musical excerpts from various acts of the ballet. Thus, while there are any number of versions of Act II in the record catalogues, none is the same that Balanchine uses. A different Balanchine ballet, however, can be had as the composer wrote it. That is *Divertimento*, set to Mozart's *Divertimento No. 15* in B flat (K. 287); and a scrupulously exact performance by the Vienna Octet has been recorded on London LL 1239.

A few more can be mentioned: Jerome Robbins' *Interplay*, in an Epic recording by Cor de Groot, Willem van Otterloo and the Hague Philharmonic (Epic LC 3021); *Agon*, set by Balanchine to the Stravinsky score and led by the composer on Columbia ML 5215; Robbins' *The Pied Piper*, which uses Aaron Copland's clarinet concerto (Columbia ML 4421, with Benny Goodman and an orchestra conducted by the composer); Robbins' *The Cage*, set to Stravinsky's *Concerto Grosso in D* and available as conducted by Willis Page, with a group of Boston Symphony musicians, on Cook 1062. And one of the most popular works in the New York City Ballet's repertoire is the Balanchine-Tchaikovsky *Serenade*, a fine recording of which is the Munch-Boston Symphony version (Victor LM 2105). There is an Ormandy interpretation on a Columbia disc; but the last movement is heavily cut. *THE END*

**IN THE NEWS**

Radford Bascome

***LIBRARY RECEPTION FOR NYC BALLET: The NY Public Library, 42nd St. & 5th Ave., features, through Feb. 28, a retrospective NYC Ballet exhibit in honor of the co.'s 10th year. Seen here at the Jan. 13 preview reception, l. to r.: Edward G. Freehafer, Dir. of the NYPL; Mrs. Fobert D. Graff, Chmn. of the Library's Dance Committee; Mrs. Arthur A. Houghton, Jr., co-chmn. of the event; and Lincoln Kirstein, Gen. Dir. of NYC Ballet.***


**Summer Session Begins June 22**

*American School of Dance*

**eugene loring, director**

**New Classes in**
Character (Indonesian Dance)
Dramatic Dance (Tchouky Mattei)
Theory (Dance thru Applied Art)

**New Sessions in**
Choreography (Beginning & Advanced)
Kineseography (Dance Notation)
Music for Dancers

**Continuing with**
Ballet (Graded Classes)
Men's Ballet
Pas De Deux
Free Style (Graded Classes)
Rhythm and Jazz (Beginning and Advanced)
Work Shop

**Special Teacher's Course**
(Write for Information)

**National Scholarship Examinations**
(Write for Particulars)

**7021 Hollywood Blvd.** **Hollywood 28, Calif.**

Richard Christine
**ELLIS — Du BOULAY**
SCHOOL OF BALLET
*formerly soloists with the SADLER'S WELLS BALLET*
20 W. Jackson Blvd. • Suite 1501-7 • Chicago 4, Illinois • WAbash 2-1693

**BOSTON CONSERVATORY OF MUSIC**

A COLLEGE OF MUSIC, DRAMA AND DANCE

**JAN VEEN,** Director of Dance Department

**RUTH SANDHOLM,** Associate Faculty of Eight

TWO WINTER SEMESTERS • SUMMER COURSES • PRIVATE THEATRE

**Students Have Become**
- PROFESSIONAL DANCERS
- CHOREOGRAPHERS
- COLLEGE DANCE TEACHERS
- TEACHERS OF PROFESSIONAL DANCE

**DANCE MAJOR COURSES in:**
Modern, Ballet, Character Folk Dance
Pedagogy, Percussion, Composition
Labanotation, Stage Jazz
Art History, Academics, Anatomy

**PROFESSIONAL COURSE leads to B F A Degree or Certificate**
*Also Dance Major with Drama Minor*
Approved by the G.I. Bill of Rights, Dormitories for Women
**For Brochure, write Dept. D** **26 The Fenway** **Boston 15, Mass.**

# "THE PRINCESS" A TRIUMPH

## *in Palm Beach World Premiere Engagement!*

### *STANDING ROOM ONLY and PRESS RAVES for*

***Frank J. Hale's Historic Presentation of the First Full-Length Contemporary Classical Ballet Completely Created in the U.S.A.***

MISS JEAN DALRYMPLE of the New York City Center, from the stage of the Royal Poinciana Playhouse, told the cheering opening night audience:

*I have just returned from the World's Fair in Brussels, as our government's coordinator of our entertainment there. I must say that in 26 weeks of viewing the best that 50 countries had to offer, I saw nothing as touching, as moving or as inspiring as "The Princess."*

From Sarasota Herald-Tribune:
**'PRINCESS' BALLET IS TRULY EXCITING**
BY LAWRENCE DAME
Herald-Tribune Arts Editor

PALM BEACH, Dec. 28—"The Princess," Frank J. Hale's magnificent ballet production in the Royal Poinciana Playhouse at Palm Beach, gives every promise of finding a permanent place in the leading repertoires of the dance world. It has truly exciting choreography, beautiful dancing, a touching romantic libretto which might be called a modern fairy tale, dazzling costumes and, surprisingly enough, original music by Mario Braggiotti that by itself would make superb artistic entertainment . . . No dull passages exist in "The Princess." It hold up notably scene after scene . . . It is sure to receive the most interested attention from dance impresarios, experts and artists all over the world. There is every reason why it should be produced on many stages and for many years.

**From Miami Herald:**
**PALM BEACH BALLET LOVERS APPLAUD "PRINCESS" WORLD PREMIERE**

**. . . There are dances that are intricate, beautiful and fantastic . . .**

**— Helen Van Hoy Smith**

***From Palm Beach Post Times:***
***GLORIOUS MOMENTS ATTAINED AS NEW BALLET HAS PREMIERE***

***. . . Congratulations are in order for all the dancers, including the corps de ballet as well as the stars of high-level technical virtuosity . . .***

***— Leona King***

**From VARIETY**
New York City:

A new full-length American ballet is necessarily a theatrical event but "The Princess" is even more of an event because it was produced and staged outside New York City. It marks the debut as a ballet entrepreneur of Frank J. Hale . . . staged in Hale's newly completed $1,500,000 Royal Poinciana Playhouse, a jewel box of a theatre, the ballet seems destined for popularity as a Christmas novelty comparable to the New York City Ballet's "The Nutcracker" . . . Braggiotti's melodic score has charm and emotion while Jo Anna's libretto holds the interest of the audience almost continually . . . Fine performances by Violette Verdy, Michael Maule and Jo Anna contribute to the ballet's success and the performance of a Palm Beach child prodigy, ten-year-old Claudia Cravey, stops the show. She has all the presence of an experienced performer and gives promise of a great future . . . Miss Verdy's moments on stage are brilliantly choreographed and Miss Cravey shares in this good fortune.

*(Advertisement)*

From Palm Beach Daily News

**"THE PRINCESS" IS ACCLAIMED AS GREAT BALLET**

By EMILIE KEYES
Feature Editor

Beautiful to the eye and a delight to the ear, "The Princess" was crowned Friday evening as an illustrious successor to the classical ballet throne, long without a modern day contender.

There was an appropriate air of regality to the occasion. The place was the Royal Poinciana Playhouse. The ballet, an Academy Royale Theatre production by Frank J. Hale.

And as loyal subjects acclaim a beloved real life monarch, the most responsive first night audience ever to fill the Playhouse accorded cheers and huzzas to this dance world "Princess."

"The Princess" proves that America can do it.

The combined efforts of a producer with vision, a composer of true musicianship, a choreographer of authority, fine stars from the ballet world and an excellent supporting cast, all add up to a classic ballet in the best traditions of the European ballet in the days of Tschaikowsky.

Mario Braggiotti, at the instigation of Frank Hale, has accomplished what the two had in mind. He has created a beautiful, flowing, melodic score that forms a perfect background for the enactment of an ageless fairy tale . . .

In the triple role of librettist, choreographer and ballerina, Jo Anna has proved herself a master of the classic ballet on all counts.

## bouquets to Frank J. Hale

AND TO A HISTORIC BALLET "FIRST"

My sincere congratulations to the Royal Poinciana Playhouse on the historical occasion of the presentation of the world premiere of the first full-length original contemporary classical ballet ever created in the U.S. This outstanding event is a milestone in the cultural progress of Florida and a source of great pride to all Floridians who are interested in the creative arts.

—Leroy Collins
Governor of Florida

Congratulations on your artistic accomplishment in the presentation of the first full-length American ballet. "The Princess," composed by Mario Braggiotti. Florida is proud to play host for the premiere performance. Best wishes for an outstanding success on December 26th.

—George Smathers
U.S. Senator, Florida

Warm congratulations to you and Mr. Braggiotti and your other colleagues and to all members of "The Princess" cast for successful achievement of a significant milestone in Florida's cultural history.

—Spessard L. Holland
U.S. Senator, Florida

All Florida is impressed with your outstanding efforts to make the Palm Beaches a cultural center. Congratulations and best wishes on producing "The Princess" . . . another "first" for Frank J. Hale.

—Paul G. Rogers
Congressman, Florida

*Phenomenally successful new ballet production,*

***"THE PRINCESS," IS AVAILABLE FOR WORLD-WIDE BOOKING***

*Write or wire:* FRANK J. HALE, President
Royal Poinciana Playhouse
Palm Beach, Florida

*FRANK J. HALE is also producer of the famous ballet films, GREAT MOMENTS OF THE DANCE.*

# AT THE THEATRE:

## "WHOOP-UP"

## "SALAD DAYS"

*BY LEO LERMAN*

With Feuer and Martin's "new" musical comedy, *Whoop-Up* (lyrics by Norman Gimbel; music by Moose Charlap; book by Cy Feuer, Ernest H. Martin and Dan Cushman; settings and lighting by Jo Mielziner; costumes by Anna Hill Johnstone; dance music arranged by Peter Matz), the American musical has reached the point where it was before *Show Boat* lifted it into the realm of being an art form, a peculiarly American art form. What we need now is obviously another *Show Boat*. For if *Whoop-Up* is a typical Season '58-'59 Broadway musical, the American musical has not only regressed, it has virtually gone out of business—at least on Broadway.

*Whoop-Up* is so blatantly old-fashioned, so basically untalented and so relentlessly vulgar that it is worth viewing as a curiosity. It is also worth viewing for one other reason: Onna White's choreography.

Miss White's effort shines like a genuine gem in a pushcart full of the most tawdry costume jewelry. Again, as in *The Music Man*, she demonstrates (when given even a tiny chance) that she is the most original and gifted choreographer to appear on the Broadway scene since—well, since Herbert Ross. True, she is well grounded in the techniques and ideas of Michael Kidd (she was associated with him, much the way Carol Haney worked with Gene Kelly), but Miss White has so deftly assimilated her training, that what we now see when she choreographs a Broadway show are dance patterns quite uniquely her own.

In *Whoop-Up* she works in folk and social dance forms, managing to synthesize them into cohesive dance numbers, numbers of brilliant design and movement. She is also a satirist — never obvious in her lampooning. She quietly utilizes dance movement itself to make her point. There is a wonderful Rock and Roll dance number in *Whoop-Up*, in which Miss White presents a sort of lexicon of Rock and Roll steps, permitting these steps to kid themselves. It involves dismembering an automobile, and, as each group or individual appears, bearing some part of the auto, he or they work in strict Rock and Roll rhythm, executing the dance patterns which have become so familiar these last years. But Miss White has taken these basic R & R patterns and built out of them a most vigorous comment on Rock and Roll dance.

She has also created a number in which the dancers (all male) work with (and in) hoops — very tricky but really a danced number, not merely acrobatics and stunts. More's the pity, then, that in *Whoop-Up* Onna White does not have more to do. Maybe in her next show she will. One other bouquet to dance in *Whoop-Up:* the dancers, especially the female dancers, are about the strongest this side of *West Side Story*. And they have to be, for Onna White has set them most strenuous dance problems.

I saw Julian Slade's and Dorothy Reynolds' *Salad Days* (recently off-Broadway in the Bill Freedman-Barry Morse "limited production") in London. There it has played to delighted audiences for a very long time. The secret of its success, in London, is that every single member of its audience has at one time or another been or hoped to be or secretly desired to be in a similar school show. *Salad Days* is just that: a school or varsity show. It is incredibly trusting in all of its departments. The version exhibited in Manhattan at the Barbizon Plaza Theatre for ten weeks did not fare as well as its parent in London, perhaps because American audiences haven't the in-real-life preparation for it that British audiences have. I could not get to see the American version, before it closed, but an ex-dancer friend went in my place, and this is what he had to say about it, especially about Alan and Blanche Lund's "Dances and Musical Numbers Staged By": "They didn't take into account the size of the stage. Their conception — their ideas — were too big for the limits of the Barbizon stage. Walter Burgess has an all-dance part. He doesn't say a word, just smiles and dances. But he dances like a figure-skater: a big step, then nothing; another big step, then nothing. It's all full of good clean leaps and butterflies, but these are hardly scaled to the small stage. There's an occasional jig to piano accompaniment, but on the whole, the dances are over-balletic.

"Of course, just having a show to do is a terrible temptation: you want to use everything you know, want to show everything you can do. When will off-Broadway choreographers, or any choreographers with the problem of staging dances for a small area, realize that they must work within the limitations of that area? It's much more difficult to do something small in scale than a great big walloping number. To sum up: it was all pleasant, rather nostalgic . . ."

And that is how it was in London, too: pleasant dancing of the homemade kind, nostalgic, quite like *Salad Days* itself.

*THE END*

Herb Flatow

***Policemen Powys Thomas and Eric Christmas, like everyone else in the cast of "Salad Days," find that the music of the "magic piano" draws them irresistibly into dance.***

# Now!

# CECCHETTI GRADE V

## 30-MINUTE LP

Official Cecchetti music which lends itself to all types of ballet exercises.

☆

**ADDITIONAL STEPPING TONES' RECORDS BALLET NUMBERS AND PRODUCTIONS... WITH ROUTINES BY**

## AL GILBERT

| RECORD NO. | TITLE | ROUTINE TITLE |
|---|---|---|
| 201 | "A LA BIEN-AIMEE" | "A LA BIEN-AIMEE" |
| 203 | "FIRST HEART THROBS" | "BABY BALLERINA" |
| 205 | "JACK IN THE BOX" | "BUDDING BALLERINA" |
| 206 | "SURPRISE SYMPHONY" | "ASPIRING BALLERINA" |
| 207-A | "INVITATION TO THE DANCE" | "LITTLE BALLET WALTZ" |
| 207-B | "POLLY" | "POLLY" |
| 208 | "LOVELY LITTLE BALLERINA" | "LOVELY LITTLE BALLERINA" |
| 210-A | "NUTCRACKER SUITE" | "CHINESE DANCE"—"ARABIAN DANCE" |
| 210-B | "NUTCRACKER SUITE" | "DANCE OF SUGAR PLUMS"—"WALTZ OF FLOWERS" |
| 211-A | "FAIRY DOLL BALLET" | "I JUST LOVE TO TEACH MY DOLL" |
| 218-A | "BALLET CAPERS" | "BALLET CAPERS" |
| 219-A | "WOODLAND ELFS" | "WOODLAND ELFS" |
| 220-A | "COPPELIA WALTZ" | "MAGIC BALLET" |
| 220-B | "DANCING MOONBEAMS" | "DANCING MOONBEAMS" |
| 221-A-B | "CANDYLAND BALLET" | "CANDYLAND BALLET" |

Records Number 210—211 and 221 available with Routines as Ballet Productions

**FREE CATALOG AND REFERENCE BOOK**

Stepping Tones Records
P.O. Box 64334, Los Angeles 64, Calif.

Send to_____

_____

_____

*(please print clearly)*

**BALLET ARTS**

*Instruction under World Famous Artists*

AGNES DE MILLE,
VLADIMIR DOKOUDOVSKY,
GEMZE DE LAPPE,
LISAN KAY,
PETER NELSON,
VLADIMIR KONSTANTINOV,
VERA NEMTCHINOVA,
YEICHI NIMURA,
DORITA ORTIZ,
FRANK PIETRI
JAMES STARBUCK,
NINA STROGANOVA

*Anton Dolin will personally teach & show solos from Classic Ballets, March 15th to 22nd.*

*SEND FOR APPLICATION TO . . .*

**BALLET ARTS SCHOOL**
**"61" Carnegie Hall**
**N. Y. C. 19 • CO 5-9627**

**STEFFI NOSSEN SCHOOL**
**of Westchester**
CHILDREN TEEN AGERS ADULTS
Master Classes
3 Winged Foot Drive, Larchmont, N. Y.
TE 4-0785

**"ACROBATICS"**
*Specialized Training*
**JOE PRICE** CO. 5-8877
1697 Broadway Suite 302 N. Y. C.

Vodka and Shashlik Vodka and Luli Kebab
Vodka and Beef a la Stroganoff Vodka
Vodka and Cotelette a la Kiev Vodka
lunch · dinner · after-theater supper
Russian Tea Room
where dining is the 8th lively art
150 W. 57 ST • CO 5-0947
NEXT TO CARNEGIE HALL


# REVIEWS

*BY DORIS HERING*

**Reviewed by Doris Hering: Alvin Ailey & Co.; Paul Taylor & Co.; Joyce Trisler & Co.; James Waring & Co.**
**Reviewed by Selma Jeanne Cohen: An American Jazz Concert; Jose Greco & Co.**
**Reviewed by Walter Sorell: Anna Sokolow Dance Co.; David Tihmar & Co.**

**Joyce Trisler and Company**
**Henry Street Playhouse**
**December 5, 1958**

Too often, neophyte concert performers select a single choreographic approach and rather timidly confine themselves to it. But Joyce Trisler and her small group adventured along many roads — sometimes with charm and sometimes with naiveté — but always with heartwarming courage.

Most fully realized of their works were three solos, one for Miss Trisler, one for John Wilson, and one for Marnie Thomas. In each case the dancer's personal style seemed perfectly mated to the material.

In movement style and in body configuration, Miss Trisler reminds one of a Medieval depiction of Eve—attenuated, lithe, and dark-haired — with more than a hint of the serpentine in the curving stance of her body. In *Journey*, done to a faraway-sounding Ives score, she combined these qualities most effectively. A lone white-clad figure, she began in the upstage shadows and slowly, with absolute concentration, strode downstage, sometimes lifting her head as though sensing her environment, sometimes reaching her arms or feeling outward into the darkness. It was a wholly elegant and eloquent statement of awareness.

At the opposite end of the scale in terms of intent was *Belle*, a solo choreographed for Marnie Thomas by Carol Wallace. Miss Thomas is a charming performer, delicate, slightly ingenuous, and quick. And there was something lightly humorous in the harnessing of these qualities into the portrait of a hip-thrusting, loose-jointed Yukon dance hall girl.

John Wilson is a keen observer, and he instinctively knows the value of understatement. His *Domestic Suite*, with its impressions of a house fly, a garden sprinkler, and a frivolous cat, extended beyond simple imitations and found a witty dance-dimension of its own. Mr. Wilson also displayed ingenuity in the way he varied his black leotard-and-tights costume.


**EVA VARADY** ROUTINES
Mean **PROGRESS** leading to **SUCCESS**
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
*Teachers write for List*
Carnegie Hall, New York 19, N. Y.

**EDNA LUCILE BAUM**
Dance Descriptions & Childrens' Ballets for RECITAL PROGRAMS
*Write For Information:*
660 North Dearborn Street
CHICAGO 10

For
Complete Ballets — Novelties in Ballet & Tap — Pantomime — Modern Dance — Hindu — Jazz — Baby Dances
Write:
**KATHLEEN KAVANAGH**
Johnstown, N. Y.

**LABANOTATION**

**ROUTINES**

| | |
|---|---|
| *DANCE OF THE LITTLE SWANS—*Balanchine* | $3.50 |
| THE MINERS' DANCE—*Hugo* | 1.25 |
| BETTER DANCING WITH FRED ASTAIRE—*Astaire Studios* | 3.50 |
| *BUTTERFLY ETUDE—*Bowman* | 2.00 |
| *THE TEDDY BEARS PICNIC | 2.00 |
| *THE LITTLE RAG DOLL—*Hallenbeck* | 2.00 |

**INSTRUCTION BOOKS**

| | |
|---|---|
| MY FIRST DANCE BOOK— | 1.75 |
| THREE R's FOR DANCING—*Books I & II* EA. | 2.00 |
| SHORT MODERN DANCES—*Chilkovsky* | 2.00 |
| A PRIMER FOR DANCE—*Books I & II* Hutchinson EA. | 2.50 |
| *16 DANCES IN 16 RHYTHMS—*Shawn* | 3.50 |
| MUSIC FOR THE BALLET CLASS—*Kueter* | 2.50 |

*Selected musical accompaniments for studio use.*

**DANCE THEORY**—*Textbooks*

| | |
|---|---|
| LABANOTATION—*Hutchinson* | 3.50 |
| PRINCIPLES OF DANCE & MOVEMENT NOTATION—*Laban* | 4.25 |
| THE MASTERY OF MOVEMENT ON THE STAGE—*Laban* | 7.50 |
| MODERN EDUCATIONAL DANCE—*Laban* | 2.50 |
| EFFORT—*Laban & Lawrence* | 2.50 |
| MODERN DANCE IN EDUCATION—*Russell* | 2.50 |
| HANDBOOK OF KINETOGRAPHY LABAN—*Knust. 2 vols. Eng. Text* | 10.00 |

***MUSICAL ACCOMPANIMENTS AVAILABLE ON STATLER RECORDS**

*See these at your Dealer or Write for copies of Routines and Instruction Books "ON APPROVAL."*

**Dept. C**
**MUSIC PUBLISHERS HOLDING CORP.**
619 WEST 54th STREET, NEW YORK 19, N. Y.

**DANCE BOOKS**

**Current and out-of-print on all phases of dance.**

*Free catalogues on request*

**THE DANCE MART**
Box 315, Midtown Station, NYC 18

**Russell Records**

**The BEST for Students Home Practice!**

**The MOST VERSATILE for use in the Classroom!**

Russell Records offer the Dance Teacher and Student the largest selection of danceable tunes, also the widest variety of arrangements and tempos.

**Insist on the Best — Buy Russell Records!**

**Free catalog and teacher discount price upon request.**

***Russell Records, Inc.***

P. O. Box 328 Ventura, Calif.

**FREE** NEW 1959 CATALOG
JUST OFF THE PRESS

**4000**
DANCE GIFTS, PRIZES and NOVELTIES

**7000**
STATLER RECORDS IN STOCK

**DISTRIBUTOR FOR BOGEN and CALIFONE RECORD PLAYERS**

**VISIT OUR NEW YORK SHOW ROOM**

h.w. SHAW

**112 West 44th Street**
**New York 36, N. Y.**
**Circle 5-6912**

The program's two dramatic works, both choreographed by Miss Trisler, had moments of beauty and sincerity. In *Place of Panic* the essential quality was sculptural, as four figures endured the moment before destruction, then fell into a rag-doll heap. And in *The Pearl* the essential quality was that of a search for human values. But in both works the dramatic line seemed deliberate, rather than spontaneous.

Miss Trisler also choreographed a series of pure-movement works, of which the trio, *Playthings of the World*, seemed the most spontaneous. *D.H.*

**James Waring & Company in "Dances Before the Wall" Henry Street Playhouse December 7, 1958**

Walking through the corridors of a crematorium is a little like seeing the contents of many lives spread out in the special shorthand of symbolic detail. Some of the niches are austere with urns. But most have pictures and war medals and bouquets and bits of fabric and trinkets that summarize lives and loves. Before these niches walk the living in a rhythm of their own, stopping briefly, then passing through—and out into the sunshine.

This was the atmosphere conveyed by James Waring's *Dances Before the Wall*. The work began before it began. That is to say, the curtain was already open as one entered the theatre. And so one could become accustomed to the wall—an up-

*(Over)*

**IN THE NEWS**

Wide World Photos

*CONGRATULATIONS!: Famed ballerina Maria Tallchief (Mrs. Henry Paschen, Jr.) views daughter Elise, born Jan. 4 at Chicago's St. Joseph Hospital.*

**AMERICAN BALLET CENTER**

*OFFICIAL SCHOOL OF ROBERT JOFFREY THEATRE BALLET*

**A Complete Schedule of Ballet Classes for Professionals, Advanced, Intermediate, and Adult Beginners, Graded Children's Classes.**

*Faculty*

**ROBERT JOFFREY,** *Director*
Beatrice Tompkins
Lillian Moore
Gerald Arpino
Oldyna Dynowska

**434 Sixth Ave., N. Y. 11 (cor. 10th St).**
**ALgonquin 4-8520**
**SCHOOL APPROVED BY GOVERNMENT FOR FOREIGN STUDENTS**

**BFA IN ballet**
DAVID PRESTON, DIRECTOR
**Texas Christian University**
FORT WORTH 9, TEXAS

**EDNA McRAE**
**SCHOOL OF THE DANCE**
**Ballet — Character — Tap**
**Information sent upon request**
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago 5, Ill. Phone: WEbster 9-3772

**Bachelor of Arts Degree with a Major in Dance**

*Combines professional training with a liberal arts education*

**JORDAN COLLEGE of MUSIC**
BUTLER UNIVERSITY Indianapolis, Indiana

**JAY NOTATION**
**Home Study Course & Repertoire of Dances**
**Write or call LETICIA JAY**
**10 East 85th St., N. Y. 28, N. Y.**
**RH 4-7588**

The World's Finest
**CASTANETS**

| | |
|---|---|
| GLODELL "Concert Artist" | $25.00 |
| GLODELL "Professional" | $15.00 |
| EL REY "Student" | $10.00 |

Hand Carved by
**MARCUS GLODELL**

Write for Information
143 Institute Road, Worcester 2, Mass.

BALLET DEPARTMENT
INDIANA UNIVERSITY SCHOOL OF MUSIC

Gilbert Reed
Instructor in Ballet
Formerly Solo Dancer, Metropolitan Opera Ballet; Pittsburgh Civic Light Opera; Ballet Russe de Monte Carlo; Ballet Alicia Alonso; Radio City Music Hall; and Jacob's Pillow Dance Festival.

This advertisement sponsored by Friends of Music Indiana University

Professional instruction in ballet combined with the opportunities afforded by one of the world's leading music schools and the cultural and educational advantages of a great center of higher learning.

- Opportunity to appear in ballet and opera performances.
- Scholarships available for qualified undergraduate and graduate students.
- Placement service available in professional and educational areas.

For Further Information Write:
Wilfred C. Bain, Dean, Indiana University School of Music
Bloomington, Indiana

LEVINOFF BALLET SCHOOL
Joseph Levinoff — *Ballet, Toe, Spanish*
Frank Wagner — Guest Teacher (Tuesdays) *Modern Jazz*
*Special Children's Classes*
159 West 56th Street, N. Y. C. Brochure on Request CIrcle 6-3846

DANCE NOTATION BUREAU, INC.
Spring classes in LABANOTATION® Register now
47 West 63rd N.Y.C. EN 2-7740

Daily Graded Classes in all phases of CLASSICAL BALLET
Thalia Mara • Arthur Mahoney • Hilda Butsova • Yurek Lazowski
SCHOOL OF BALLET REPERTORY
117 West 54th Street, New York 19, N.Y. CI 5-9721

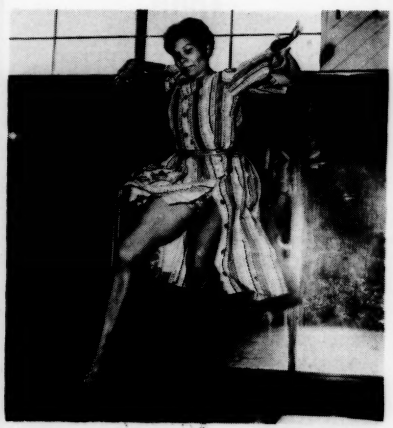
RAOUL GELABERT
CLASSIC BALLET BODY PLACEMENT MODERN
Classes limited to 10 students • Special children's section
Raoul Gelabert School of Dance
63 East 11th Street, N. Y. C. AL 4-0067

INTERNATIONAL Dir. F. Lensky
Dance School
BALLET
MODERN
JAZZ
TAP
SPANISH
HINDU
PRIMITIVE
ACROBATICS
MUSICAL COMEDY
CONGA DRUMS
•
Cholly Atkins
Shirley Broughton
Nenette Charisse
Sonya Dobrovinska
Alma Knaber
F. Lensky
Jorie Livingston
Amun Ram
Tom Roba
Dean Sheldon
Harold Pierson
Teresita La Tana
Violetta Velero
Frank Wagner
Harry Woolever
Beginner to Professional
*Government Approved for Foreign Students*
*Children's Classes in Ballet and Creative Modern*
Carnegie Hall Studio #819 CO 5-9090 CI 7-6056

# MOVIES IN THE MAKING:

## "THE GREEN MANSIONS."

MGM, needing a choreographer who was also an anthropologist, found one tucked away in a Tokyo garret, where she was writing her memoirs. Katherine Dunham, who is of course one of America's best-known ethnic performers, had recently completed a tour of Australia and the Far East with her since-dissolved company. Brought to Hollywood, she staged the ritual scenes for "Green Mansions," color film based on W. H. Hudson's famed tale of adventure and romance, which stars Audrey Hepburn, Anthony Perkins, Lee J. Cobb, Sessue Hayakawa and Henry Silva. After completing work on the film, which is due to be premiered in April, Miss Dunham returned to Haiti, where she has a home, to continue her autobiography.



*Dunham demonstrates.*

*The film's director, Mel Ferrer, and choreographer Katherine Dunham at work on MGM's "The Green Mansions."*

*Using a minature set, the choreographer explains the scene to the dancers.*

*Testing the beat.*

*The trial and courage ceremonial rituals of the Marachusi tribes of South America's Brazilian jungles are not new to Miss Dunham. She has done her own research on them in Brazil.*


**June Taylor SCHOOL OF THE DANCE**

***Specializing in every phase of the Dance***

BALLET • TAP • MODERN • TOE
ACROBATIC • MODERN JAZZ
MUSICAL COMEDY

Children 4 years and up —
Teenagers—Adults—Professionals

Special courses for teen-agers
training for a professional career

AWARD WINNING TV PRODUCTIONS AND DANCE ROUTINES AVAILABLE.
For information and prices, write: Dept. P-92
The June Taylor School of the Dance, Inc.
1755 Broadway, N. Y. 19, N. Y.

**THE JUNE TAYLOR SCHOOL OF THE DANCE, Inc.**
**1755 Broadway at 56th St., N. Y. 19, N. Y., Tel: JU 2-1780**

**NATHALIE BRANITZKA** formerly Diaghilev & Ballet Russe de Monte Carlo
939—8th Ave. (56th St.) N.Y.C.
Studio 408 TR 7-4524, JU 2-6536
CLASSES DAILY YUREK LAZOWSKI—CHARACTER

**JERRY AMES** TAP CLASSES
• ALL GRADES
GOLDFORB STUDIOS: 1697 B'WAY CO 5-8875 FOR INFO: ANNA REED HA 9-2397
FOR BALLET & JAZZ DANCERS

SCHOOL OF
**RUSSIAN AMERICAN BALLET**
**METROPOLITAN OPERA HOUSE STUDIO**
**BORIS NOVIKOFF, Director**
*Classes forming for Children, Adults, Beginners, Professionals*
1425 Broadway, Entrance Studio 15, New York — LO 5-0864
Branch Schools — New Rochelle, N. Y., 201 Church St. NE 2-8532

**Ballet Russe de Monte Carlo School of Ballet**

**SEVEN ARTS CENTER**
**120 Madison Avenue**
**New York 16, New York**

*A Complete Schedule of Ballet Classes for Children, Intermediate, Advanced, Professional, and Adult Beginner Students.*

**Faculty:** Maria Swoboda, Frederic Franklin, Leon Danielian, Anatole Vilzak, Edward Caton, Casimir Kokich, Patricia Casey

*For information, schedules and rates:*

**Ballet Russe de Monte Carlo School of Ballet**
**120 Madison Avenue, New York 16, N. Y. Telephone ORegon 9-9489**
**Philadelphia Classes, 2027 Chestnut St., Phone: GE 8-2900**

**JACK STANLY'S EIGHT (8) SUNDAY MATERIAL CLASSES**
**conducted at the Roberta Fera School of Dance,**
**6133 Georgia Ave., N.W., Washington, D. C.**
Dates: Jan. 25th, Feb. 1st & 22nd, Mar. 1st & 29th, April 5th & 26th, May 3rd.
Subjects taught: Modern-jazz & Tap (routines & technique).
*for additional info. contact,*
Roberta School of Dance, in Washington D. C. or
**JACK STANLY**
**c/o SHOWCASE STUDIOS**
950 8th ave., JU 6-7947
or
Residence 330 w. 55th st.
CI 6-5631 N. Y. 19, N. Y.

**ERICK HAWKINS' CLASSES in modern dance**
Introductory, Beginning, Intermediate & Advanced Sections. Write or Phone for Circular #6.
24 Horatio St. (SW Cor. 8 Ave.)
New York 14 — AL 5-6698

**NIMURA**
**— SPECIAL CLASSES —**
**STAGE MOVEMENT — MODERN PLASTIC ORIENTAL**
**BALLET ARTS — '61' Carnegie Hall, N. Y. 19, N. Y. CO 5-9627**

**GLADYS HIGHT**
**CLAIRE POWELL**
***School of Dance and Theatre Arts***
***Est. 1920***
**FACULTY FROM SADLER'S WELLS AND STOCKHOLM BALLET**
**Voice — Lyric Opera Soloist**
**Pupils placed in professional positions**
**CECCHETTI GRADED METHOD**
**17 No. State St., Chicago RA 6-7231 RA 6-7232**

**MERCE CUNNINGHAM**
CLASSES IN DANCE TECHNIQUE AT DANCE PLAYERS STUDIO IN NYC • ASSISTED BY CAROLYN BROWN
FOR INFORMATION: ISABELLE FISHER 17 MINETTA STREET NEW YORK CITY 12 GRAMERCY 7-1133

**METROPOLITAN OPERA BALLET SCHOOL**
***Only School of its Kind in the U.S.A.***
FACULTY:
**ANTONY TUDOR (Director of School)**
**MARGARET CRASKE (Assistant Director)**
**ALFREDO CORVINO & Guest Teachers**
Apply for Prospectus to Marcella Corvino (Secretary)
Metropolitan Opera House, N. Y. BR 9-2411
School Approved for Acceptance of Students from Abroad

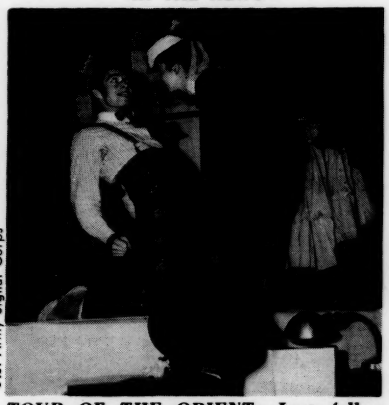
**REVIEWS** *(Continued from Page 23)*

stage barricade of boxes piled upon boxes, like niches in a crematorium, and each with its own symbol-inhabitant. A skull, a telephone, a copy of Time Magazine, some type specimens—pretty objects, mundane objects—all waiting for the stage lights to find them and the dance to begin.

After one had become accustomed to this wonderful wall designed by Julian Beck, the dance did begin—with a smooth-flowing succession of solos, duets, and small ensembles. And as the dances progressed in strange configurations, yet with an absolutely controlled ballet base, various segments of the wall would flicker or remain lighted for a moment, as though they were fragments of the past or perhaps of the unconscious of the dancers.

Not that the dancers paid any attention to them, nor did they seem to pay conscious attention to the music, a deliciously imaginative combining of Dixieland band, organ, harpsichord, Fanny Brice singing "Second Hand Rose," a Negro spiritual, Mozart, rock and roll. What brought them all together, the changing rhythms of the music and the changing rhythms of the decor, was the sustained quality of the dancers as they passed through—their bodies breathing into smooth extensions or dropping over quietly to the floor, their hands fluttering like heartbeats or lightly clapping to accompany jumps. Sometimes the dance phrases seemed personal, sometimes detached. Often they were satirical.

**IN THE NEWS**



U.S. Army Signal Corps

***TOUR OF THE ORIENT: Last fall a group from the Univ. of Denver's School of Theatre, dance instruction by Martha Wilcox, performed in 7 Far Eastern countries. Sponsored by the USO and American Educational Theatre Assn., they presented "The Drunkard's Fate," 19th-century temperance melodrama. Above, Ann Amter and Robert Hopper in photo taken in Korea.***

But the sense of timing was adroit and full of nuance—the nuance of the formal and the unpredictable side by side.

Mr. Waring assembled a group of sensitive and responsive dancers—Toby Armour, Sallie Bramlette, David Gordon, Fred Herko, Timothy La Farge, Valda Setterfield, Vince Warren, and Mr. Waring himself. Nicola Cernovich designed the lighting with more sublety and less of the poster quality that he sometimes injects. In all, a thoughtful poetic journey. *D.H.*

**David Tihmar Dance Theatre**
**Brooklyn Academy of Music**
**December 18, 1958**

The recital began with a diffuse and confused piece in classic ballet style to Schubert's *The Wanderer*. In the second number, the *Don Quixote Pas de Deux*, danced by Shirley Weaver and Arnott Mader, it became clear that the reason was little style, and even less technique.

*II Samuel: 6, 14*, which refers to King David dancing in ecstasy, was translated into Americana. Unfortunately, Mr. Tihmar's choreography was uncomfortably derivative. His *White Witch of Jamaica*, which he had done for *New Faces of 1956*, was theatrical, but only with *American Heritage*, an amusing jazz number, did he come into his own. In a mood of pleasant informality, the piece had form and spunk. Closing number was *Cass Carter: Federal Marshal*, a witty, slick satire on westerns.

In the company were Jamo Blake, Arnott Mader, Darrell Notara, Janice Painchaud. Sally Seven, Shirley Weaver. Lothar Perl was skillful as musical director.

David Tihmar believes in "the marriage of the classic dance with modern, jazz,

*(Continued on Page 27)*

**IN THE NEWS**

Old Globe Staff Photo

***A LA VALENTINO: Pam Williams and Johnnie Jones cavort in "Carnival Tango" from the Old Globe Theatre, San Diego, production of "The Boy Friend," choreog. by Raoul Appel. The California production had a 60-performance run and plenty of gay satirical dancing.***


**"FANTASTIC FLEXIBILITY"**
**Players Incorporated, Catholic University of America**

**"Amazed at the performance"**
**Teachers College, Columbia University**

**"YOU HAVE OPENED THE WAY FOR EFFECTIVE AND INEXPENSIVE LIGHTING CONTROL"**
**University of Minnesota**

**The "Critics" Acclaim Outstanding**
**DAVIS CONSOLETTE portable dimmers**

ESPECIALLY DESIGNED FOR
TRAVELING PRODUCTIONS

Here's a compact switchboard for dance groups who require professional lighting control combined with portability and ease of maintenance. Color-keyed control sliders and numbered positions make it easy to operate and to follow your lighting layout. Each Consolette portable controls 12,000 watts — 12 lighting circuits — by means of six dimmers and 12 auxiliary switches. Control is smooth and flickerless, from blackout to full on or any intermediate intensity. New coil design and construction features provide long, trouble-free life. Mail the coupon *today* for full information.

**The Davis BLACKLIGHTER . . . for spectacular effects**

**DAVIS DIMMERS**

These strong, light-weight extruded aluminum fixtures make it convenient and inexpensive to add Black Light to your presentations. Equipped with BLB fluorescent lamps, they turn on or off with immediate response and burn vertically or horizontally. Attached hangers make them easy to set up.

**ARIEL DAVIS**
**Manufacturing Co.**
Makers of
DAVIS DIMMERS
Arielite Lighting Fixtures
3687 South State Street
Salt Lake City, Utah

Gentlemen: Please send me complete information ☐
Have your local representative call ☐
My name.....
My address:.....
.....
In Canada: P. O. Box No. 1034, Lethbridge, Alberta
D-1

**YOU'LL TAKE BOWS FOR YOUR TOP FORM**

# IN DANSKINS®

**full-fashioned** leotards and tights
knit of finest **HELANCA** stretch nylon

Just listen to the applause when you wear Danskins—they put you in top form at every performance! They fit like a second skin—hug every curve—allow you complete freedom of motion!

Join the countless leading dancers who always choose Danskins—favorite of the ballet field for over ten years! Their fabulous fit is full-fashioned to stay—washing after washing. Look for the Danskin name, your guarantee of finest quality at popular prices.

In sizes for adults and children at department and dance supply stores, in a wonderful variety of colors and styles, or write for name of nearest dealer and illustrated brochure DF.

Danskin tights are
made in 2 constructions
full-fashioned and seamless

**DANSKIN INC.** a division of Triumph Hosiery Mills

**437 Fifth Avenue, New York 16, N. Y. • America's foremost stylists and makers of ballet wear.**

and folk idioms." All four were part of the program he choreographed for his group. But all marriages do not necessarily work out. If he could divorce himself from the classic dance he might create happily ever after. *W. S.*

**Paul Taylor and Dance Company**
**92nd Street "Y"**
**December 20, 1958**

In an art gallery at close of day, when the light is capricious, one sometimes has the impression that elements in the paintings are moving. Slowly and deliberately they shift. Or sometimes they shimmer. And this is how one felt especially about the new works on Paul Taylor's program. They were not so much dances as unintentionally animated paintings.

In the opening *Rebus,* Mr. Taylor and three girls shifted about in relation to an upstage half-curtain, and in a strangely emotionless and deliberate way they repeatedly shook their shoulders.

In the seven-part *Images and Reflections,* the movement, inventive as it often was, seemed to play a secondary role to the ingenious costume concepts of Bob Rauschenberg. For his opening solo *(White and Sulphur)* Mr. Taylor sported black tights and a glistening white mane (reminiscent of the one used to decorate the Kabuki lion dance costume).

Three girls *(Trellis)* glided about wearing transparent veils set on circular frames that gave them the appearance of each inhabiting her own luminous tent.

One of the most effective elements in the series of essentially graphic images was a pair of golden balls suspended on wires. They floated out from the wings, hovered for an instant, and then disappeared. And perhaps the nearest to a poetic level was achieved in a duet *(May Apple)* for Mr. Taylor and Viola Farber in which her brown shawl became a patch of grass and in which a bucolic interlude was delicately suggested without being literal.

**IN THE NEWS**

David S. Berlin

***SOLO CONCERT: Midi Garth will premiere 3 works in her March 8 appearance at Henry St. Playhouse. She also performed Jan. 25 at the 92nd Street Y.***

Repeated from Mr. Taylor's controversial program of last season were *Epic,* a series of stony-faced progressions to telephone time signals; and *Events 2,* a duet for quiescent girls with gently blowing skirts. Both works blended comfortably with the deliberateness of Mr. Taylor's new efforts, and rounded out a total impression of conviction, rather than emotion, as the matrix of movement. *D. H.*

**Alvin Ailey and Company**
**92nd Street Y**
**December 21, 1958**

There is a thin line between sensuous imagery and chi-chi. Alvin Ailey straddled it precariously in his new work, *Ariette Oubliée* (Debussy). The work began simply enough with a tenor singing the Verlaine poem "Il pleure dans mon coeur," and with Mr. Ailey, a wanderer, before luminous trees.

With the entrance of a second character, a clown (Don Price), Mr. Ailey began to pay more and more attention to props and stage devices, to the detriment of the dance-line. He exchanged the flower in his hat for a small crescent moon tucked into the clown's belt. The moon became a large cardboard one, jerking through space like the swans at the beginning of *Swan Lake.* Finally it became an aloof and glittering moon-maiden surrounded by her retinue of ladies bearing branches and shells (reminiscent of Martha Graham's *Ardent Song)* and men clad in satin and sequins (reminiscent of Ashton's *Illuminations).*

The voyager snared the moon in a net and was in turn snared by her. She disappeared. The cardboard moon jerked across the stage. And, in a final burst of symbolism, the voyager found a shell beneath his discarded hat.

Carmen de Lavallade performed the moon with distinction. And Mr. Ailey was appealing as the voyager. But props are no substitute for meaningful dance.

But why dwell on a minor choreographic excursion when there is Mr. Ailey's *Blues Suite* to resavor. Premiered last season, the work has deepened and gained new pathos in its depiction of the world of a group of prostitutes and their men.

One of the most satisfying elements of *Blues Suite* is its sense of dramatic pulse —the sure way it contrasts intensity and languor, irony and sentiment, anguish and impishness. And, throughout, it explores Negro musical idioms — not decoratively, but in an honest life context.

Every dancer in Mr. Ailey's large company performed with true identification, and Normand Maxon's flapper costumes were stunning. *D. H.*

*(Over)*

We salute
**ANNA GALINA**
and
**Le Theatre d'Art du Ballet**
for their performances
in **Tokyo**
and the
**Far East.**

LANVIN PARFUMS
PARIS

DEA

*Dance Educators of America, Inc.*

**REGIONAL CONVENTION**
**Roosevelt Hotel-New Orleans, La.**
***Sat. Feb. 14th & Sun. Feb. 15th***

FEATURING
A TEACHER & ASSISTANT SESSION
A SEPARATE BALLROOM COURSE
A SEPARATE STUDENT SESSION
A STUDENT REVUE

• • • •

*All teachers in attendance at the Teachers Session — the opportunity to have your students participate in the Student Revue.*

• • • •

*Faculty*

BALLROOM — BYRNES & SWANSON
3 Hrs. of all the "latest" in Ballroom Dancing
BALLET — GERTRUDE E. JORY
TAP — JULES STONE
CHILDREN'S — BOB KIMBLE
MOD. JAZZ — JULES STONE

*WELCOME ONE AND ALL!*

• • • •

**NEW YORK MATERIAL SESSION**
**March 22nd-Plaza Hotel, N.Y.C.**

*For further information write:*
MISS VIOLA KRUSE, SECY.-TREAS.
**Dance Educators of America, Inc.**
46-31 193 Street,
Flushing, New York

**REVIEWS** *(Continued from Page 27)*

**Anna Sokolow Dance Company**
**York Playhouse; Dec. 26-Jan. 3**

There is great need for a theatre in which dance groups can show their repertory program—as Miss Sokolow did at the York Playhouse—if for no other reason than to assess the endurance of the older pieces and one's reactions to them.

On the program were her *Lyric Suite, Rooms, Le Grand Spectacle* and *Session for Eight.* Anna Sokolow has persistently searched for the meaning of our time and time's meaning to man. In re-seeing most of what she has done through the years her growth is as remarkably evident as her tendency to probe and depict the dark drama of life, man's isolation and need for love, his fear and futile longing. Even *Le Grand Spectacle,* still funny in parts, has an undercurrent of despair.

*Lyric Suite* has proved more timeless than anything else, and purest in its six emotional vignettes, ranging from torment to ecstatic love. *Rooms* has remained one of the most memorable dances of this decade, although its excruciating experience has become weaker through familiarity and some less haunting interpretations.

With *Session for Eight* Miss Sokolow continues her jazz studies as the true expression of our age. A variation of *Session for Six,* this piece shows sparseness and structural discipline, nevertheless achieves an impact of frenzied emotionality.

The new dances by Jeff Duncan and Jack Moore were less satisfactory, and some of it was exasperating. In *Frames,* Jeff Duncan—who can dance very well if he wants to—moved several chairs and more or less walked between them in a whimsical mood. But deceived by its own deception, the piece went nowhere and lacked any viewpoint. In his three character studies based on Sherwood Anderson's *Winesburg, Ohio,* he lost that part of his audience not too familiar with this novel. Of the three portraits, only Kate Friedlich's *Alice Hindman* was dramatically well conceived.

Jack Moore's *The Cry of the Phoenix* has some beautiful passages, but its choreographic idea is not yet completely fulfilled. His approach seemed too literal and certain repetitions did not help to clarify the basic conception. His weakness is structure, particularly obvious in his rather morbid piece *The Geek.* But he is a forceful dancer with ideas and a nice sense of humor.

**An American Jazz Concert**
**92nd Street "Y"; Dec. 28, 1958**

From Africa, by way of Cuba, from Mississippi levees and Manhattan house rent parties (25 cents admission to help pay the monthly bill), to swing at the Savoy, mambo at the Palladium, and rock 'n' roll at teen-age gatherings.

This has been the history of jazz dance, explained Marshall Stearns, director of the Institute for Jazz Studies and an associate professor at Hunter College. And his narrative was illustrated by dancers Albert Minns, Leon James and Esther Washington in a manner that made the audience applaud with the uninhibited exuberance of true jitterbugs.

Beginning with the Cakewalk of 1900, the dancers shuffled, shook and quivered their way to the 1950's. There was Minns' soft tapping in the Sand Dance, James' energetic Eagle Rock, Miss Washington's 1921 Shimmy—her lithe body in a tight dress covered with rows of fringe as she held on to a long strand of red beads. There were the four steps of the Black Bottom; seven versions of the Charleston; the smooth, the collegiate and the jitterbug Lindy Hop; the full routine of the Shim-Sham and the fourteen steps of the Big Apple. There was the Suzie-Q in both dancing school and dance hall versions, and the bebop solo Apple Jack.

The program, as a one-hour presentation with the men dancers only, was the hit of the Newport (R.I.) Jazz Festival last summer. The expanded version promises wide popularity, deserves seeing.

On the documentary level, Prof. Stearns and his dancers have made an important contribution to an almost completely uncharted field. The manifestations of jazz dance are, one must admit, frighteningly ephemeral. The long life of the Charleston is phenomenal; many dances hardly outlived the year of their birth.

But how fascinating are these short-

*(Continued on Page 70)*

**IN THE NEWS**

Joseph Loeb

***YEMENITE VISITOR: Rachel Nadav, in U.S. for 1st perfs. here of her Near Eastern and Biblical-theme dances, appeared Jan. 24 in Carnegie Recital Hall.***

# DANCEMAGAZINE

VOLUME XXXIII NO. 2 FEBRUARY, 1959 *The World's Largest Dance Publication*

New York Offices: 231 West 58th St., N. Y. 19 PLaza 7-3667

**Rudolf Orthwine** Publisher **Jean Gordon** Associate Publisher

**Editor-in-Chief** **Lydia Joel**
**Associate Editor** **Doris Hering**
Art Director **Rudolph de Harak**
Advertising Manager **Toni Holmstock**
Publicity Director **Donald Duncan**
Sales Manager **William Como**
Subscription Manager **Joyce Phillips**
Editorial Assistant **Larry D. Trexler**
Assistant Designer **Donald Weintraub**
National Adv. Representative **Freda Royce**
West Coast Adv. Representative **Robert J. Friedman**
Young Dancer Editor **Regina Woody**

**Contributing Editors**
Ann Barzel, Thalia Mara, Lillian Moore, Walter Sorell, James Lyons, Arthur Knight

**Staff Photographers**
Peter Basch, Radford Bascome, Alejandro Castro, Fred Fehl, Herbert Flatow, Zachary Freyman, Jack Mitchell, Walter Strate, Ted Streshinsky, Bob Willoughby, Matthew Wysocki

**Staff Correspondents:**

**Chicago:**
Ann Barzel, 3647 N. Pine Grove Ave.

**Dallas:**
Toni Beck, 4330 Mockingbird Lane

**Denver:**
Rhoda Gersten, 1370 Forest

**Hollywood:**
Roy Clark, 4942 Franklin Ave.

**Louisville:**
William Habich, 517 W. Ormsby

**San Francisco:**
Clifford Gessler, Edit. Dept., Oakland Tribune, Oakland 4, Calif.

**So. Calif.:**
John Dougherty, 1101 Prospect Ave., Hermosa Beach

**Australia:** Beth Dean, 43 Dremeday St. Northmead, Parramatta, N. S. W. **Austria:** Linda Zamponi, Vienna State Opera, Vienna. **Denmark:** Sven Sorgenfrey, 8 Boyesgade, Copenhagen V. **England:** Clive Barnes, 16 Gloucester Place, London W. 1. **France:** Marie-Francoise Christout. **Germany:** Horst Koegler, Neidenburger Allee 36, Berlin-Charlottenburg. **Italy:** Giovanni Carandente, Piazza Piscinula 44, Rome. **Mexico:** John Fealy, Nuevo Teatro de Danza, 16 de Septiembre #26, altos, Mexico, D.F. **Portugal & Spain:** Luigi Gario, Rua Conceicao, 113-3rd—Lisbon. **South America:** Hans Ehrmann-Ewart, Casilla 10156, Santiago, Chile. **The Netherlands:** Leo Kersley, Vennipperstraat 14b, Rotterdam (overschie). **West Coast Adv. Offices: R. J. Friedman Associates,** 5880 Hollywood Blvd., L.A., HO 7-5625; 465 California St., San Francisco (Richard B. Kilner)



*IN THIS ISSUE*

9 The Name Dropper

11 Looking at Television *Ann Barzel*

12 Final Curtain for David Libidins

14 Records for Dance *Rosalyn Krokover*

18 At the Theatre *Leo Lerman*

20 Reviews *Doris Hering*

22 Movies in the Making: "The Green Mansions"

30 Gene Kelly: "Dancing Is A Man's Game" *Ann Barzel*

34 Doris Humphrey (1895-1958)

37 "Ondine," Ashton and Fonteyn *Clive Barnes*

40 "The Seven Deadly Sins" *Photos by Martha Swope*

46 Brief Biography: Diane and Vol Quitzow *Saul Goodman-Zachary Freyman*

48 The Memoirs of Marius Petipa *Lillian Moore*

50 Debut of "The Princess" *Lydia Joel*

56 Test for Talent

58 Regional Ballet-U.S.A.: Promoting A Regional Ballet Co. *Joan Shepard*

61 Young Dancer Section: Introduction to Dance Notation, Part II *Regina Woody*

62 Young Dancer Photos

65 Young Dancer Books *Regina Woody*

66 Beauty and the Dancer: Care of Face and Hands *Antonia Dobroslavic*

68 Tap Series: Tap Dancing for Groups *Paul Draper*

71-78 BALLROOM U.S.A.
Samba Time in Rio, *Robert Ferris Thompson, Jr.*; "Philadelphia" Lindy, *Dorothea Duryea Ohl*; It's a Date, Boys (cont.), *Russell Curry.*

82 Talk of the Trade *Toni Holmstock*

84 "Ballet Physique": Variations in Proportions *Celia Sparger*

89 Shopping Guide

*on the cover: Andy Warhol's drawing was made especially for us from the Blechman photo on page 34.*

# DANCING IS A MAN'S GAME

*Gene Kelly tells TV audience that dancing isn't "sissy stuff"*

*BY ANN BARZEL*

The program was on Omnibus on Sunday afternoon, December 21, with Gene Kelly author and commentator of a telecast made to millions of viewers, who could not help but be affected by its message. It was as entertaining and illuminating as bright conversation. The dancer-director stated a theory, developed it in three sections, and proved it with convincing illustrations.

"Dancing is a man's game," announced Kelly as he climbed down a ladder into a busy gym where Mickey Mantle slid for a base, Sugar Ray Robinson hit a bag, Vic Seixas lobbed tennis balls, Bob Cousey bounced a basketball, and other champion athletes made movements familiar to their fans. Five men in tights went through the clean-cut exercises of classic ballet. Eventually they took the competitive movements of the athletes, abstracted them, and distilled them into economical, straightforward, beautiful movements of dance. These were uncontroversially virile. No one had to point it out. And you were acutely conscious of how much more satisfying they were when done by the finer muscled, better postured dancers.

Edward Villella, of New York City Ballet, demonstrated the virtuosity of the male dancer in an enchainement of double beats and pirouettes. It was magnificent. A little later on the program he made a tremendous, almost superhuman, contribution. To show the athleticism of dance and the grace of ice-skating, he was presented along with champion figure-skater Dick Button. They alternated in parallel tricks involving jumping and turning and finished together in a competitive finale on a split screen. *(Unfortunately this sequence was done on tape, and therefore no photos are available to show on these pages—Ed.)* It proved that ice-skating was as graceful as dance, but it also subjected Villella to a competition as grueling as those of mythology in which heroes were pitted against gods. Or it was like the races of horse versus steam engine. For Eddie Villella in ballet slippers, with only his trained muscles and stout heart, was a brilliant match for a man aided by the superhuman speed and bounce produced by steel blades on slick ice.

Throughout the show Kelly dropped nuggets of dance history and theory. And always an athlete or a dancer stepped in to prove a point.

High points in illustrations were Lou Wills in an acrobatic dance that honestly fit the music, and Sugar Ray Robinson in a buck-and-wing dance with Kelly. Relating ballet turnout to fencing was interesting, but here was one of the very few missed opportunities, for omitting some of the other reasons for turnout left an inaccurate impression.

The evolution of tap dancing from the Irish jig (and Lancashire clog — the Kellys do not overcredit the Lancashiremen) through the Negro's loose-limbed shuffle to American tap dance was wonderfully informative, although perhaps a bit lengthy and technical for an average audience. The participation of young Patrick Adiarte in a terrific routine proved tap the melting pot of American dance that Kelly claimed for it.

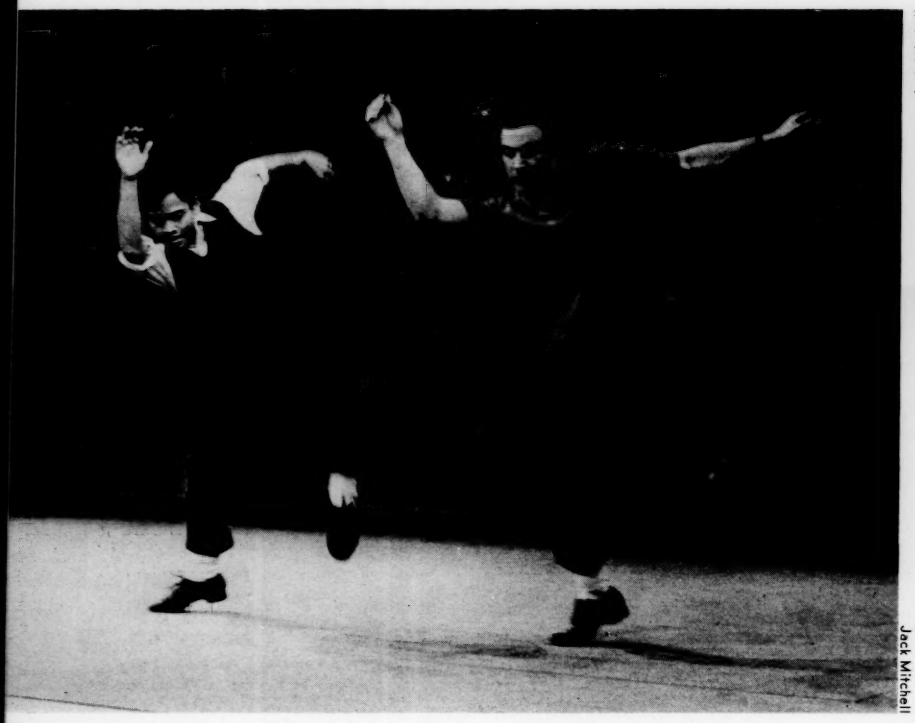
The concluding section of the lecture-demonstration was on the development of American musical comedy dance from the specialty act to characterization. Kelly illustrated with a brief story-ballet to Gershwin music that, like the rest of the program, satisfied and edified on a subject long in need of exposition.

Jack Mitchell

***Gene Kelly on the Dec. 21 Omnibus program: "Until modern times, the idea of beauty and sculpture in painting and the dance was a long, rounded, flowing, unbroken line . . . Many competitive sports are closely allied to the ballet, and use the same principle of the long, unbroken line."***

*(Over)*

*Below: Appearing on the program were champions of tennis, golf, football, basketball, boxing, track, baseball, gymnastics, fencing and ice-skating. As they warmed up, so did a group of dancers. Said Kelly: "All these men, dancers and athletes alike, possess something very much in common — skill in physical movement, and, more important than that, physical movement in rhythm . . . Although for different reasons . . . each must discipline his body and keep it firmly at his command to react the way he wants it to."*



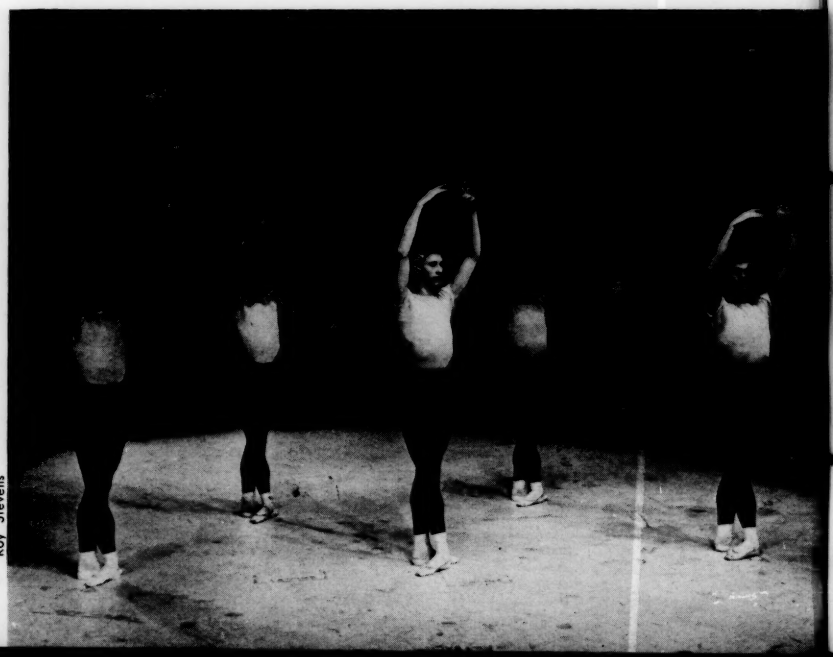
Jack Mitchell

Jack Mitchell

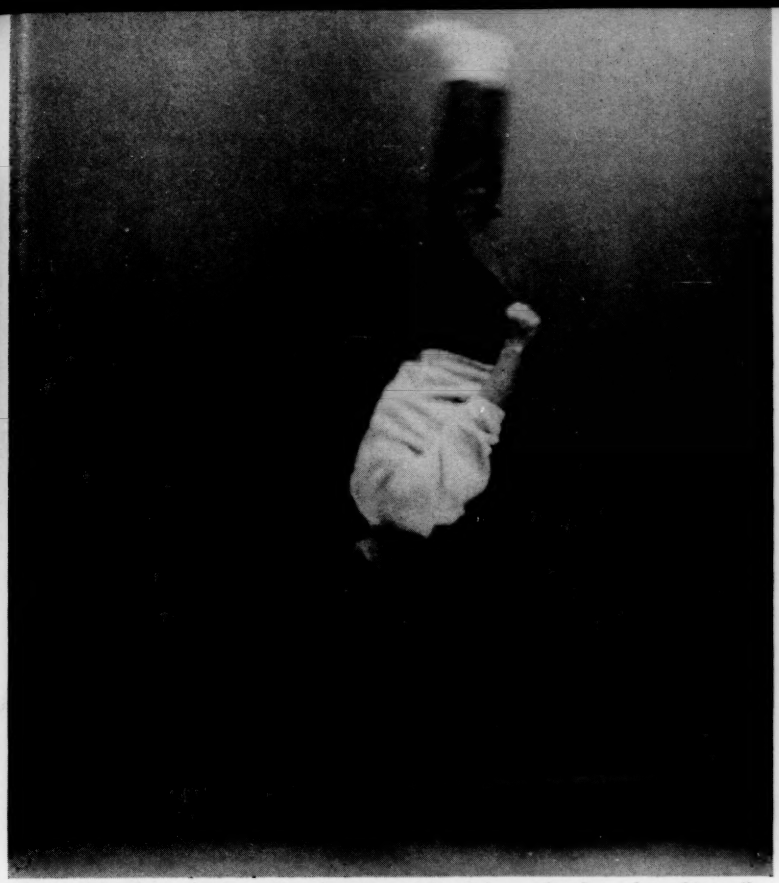
*Above:*
*Kelly: "I guess the closest thing to an American folk dance is a 'buck and wing.' Here is a fellow who is pretty handy with his body in many ways — boxing champion Sugar Ray Robinson."*
*Left: Kelly demonstrates tap dancing with 15-year-old Pat Adiarte. "From Ireland and Spain to Russia, the Orient and Africa, and back to the early American Indian, men have clicked their heels and stamped their feet to their native music . . . In the U. S., a real melting pot, the folk dances of several countries have fused into our tap dance."*

*Kelly: "The movements of the ballet dancer are governed by a body of laws which are understood in all countries of the Western World. Television viewers in London, Paris, Copenhagen, Moscow, San Francisco, Johannesburg, etc., seeing these same dance movements could not tell the national origin of these men. It is universal . . . it leaps across the boundaries of speech and politics . . ."*

*"It is a mistaken idea that the positions of the ballet are old and unnatural . . . Over a period of centuries they have been developed not only for beauty, but for utility. Long before ballet was born, men were fighting for their lives . . ." Kelly showed how ballet positions are related to fencing positions, demonstrating with fencing champion Bill Kwatler.*



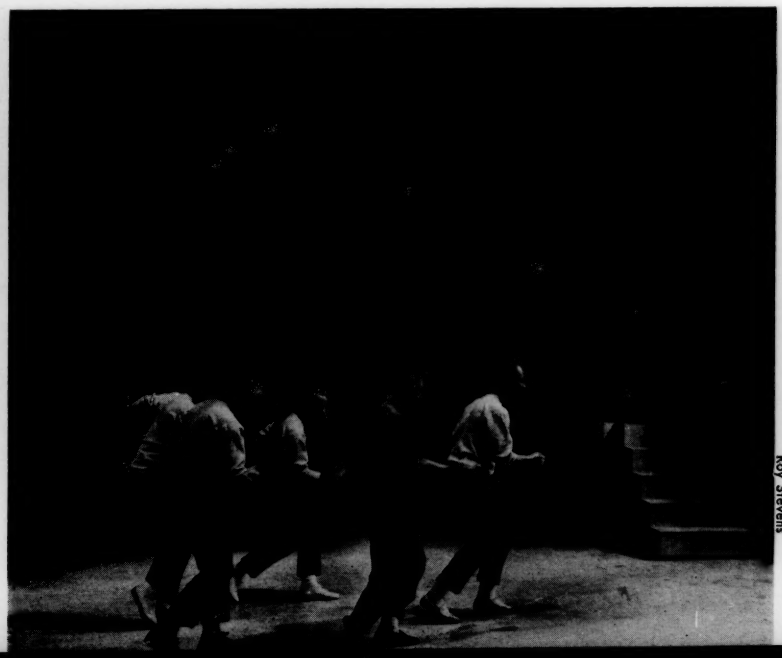
Roy Stevens



*Above: "Another variation of an American style of dance that has a long history"— acrobatic dancer Lou Wills, Jr., in a dazzling defiance of gravity.*

***Kelly:** "Now a word about women. Just because man is physically stronger and more capable of stronger, more intricate steps — this does not mean he is a better dancer than a woman. A woman dances in a different way, plays a different role — just as an actress does. You cannot say a certain actress is better than a certain actor — one is playing the female role — the other the male role. Now men are always ready to admit that women can do a few things better than men. They can bear children, and they can sing soprano. On the other hand, they'd look a bit ridiculous growing a beard or playing football. The analogy carries through to the dance. As in the other performing arts, we need them to play the parts of — women. When they try to compete with the male on his own ground they make a mistake. And the same thing goes for the male dancer.*

*It's as wrong for a man to try to be graceful in a feminine way as it is for a woman to sing bass. Many men make the mistake of confusing beauty of movement with effeminacy of movement. I believe that that is a prime reason for making the American man afraid of the words 'grace' and 'beauty.' And that's nonsense. What could be more graceful than a football player throwing a pass— what is more excitingly beautiful than the swift movement of a double play? Every motion a good athlete makes is as beautiful as any a dancer makes. Don't let yourself be fooled because it's not set to music . . ."*



Roy Stevens

***Left:***

***Kelly:** ". . . The dance's real function should be to say something . . .*

*"There is evolving today a distinctive American style and feel for the dance . . . It combines athletic movement, the broken line of modern dancing, and the long line of the classic ballet with capacity for dramatic characterization . . . a synthesis of old forms and new rhythms . . . a free-wheeling mixture that fits into our own idiom, which so far exists in quantity only in this country . . ."*

# DORIS HUMPHREY

(1895-1958)

*A major artist of the modern dance leaves a living heritage*

Doris Humphrey, American dancer and choreographer, died Monday night, December 29, at the Flower and Fifth Avenue Hospital, to which she was admitted the day before Christmas. She died of cancer. Her age was sixty-three.

A foremost figure in the development of American modern dance for the last three decades, she was active as Director of the Dance Department of the 92nd Street YM-YWHA, and Artistic Director of the Juilliard Dance Theatre, the Jose Limon Co., and the Merry-Go-Rounders in recent years, until her death.

The painful disease of arthritis, which forced Doris Humphrey's retirement as a dancer in 1945, might well have ended the career of a less courageous individual. Walking only with the aid of a cane or the arm of a friend, the woman, who had been one of the brilliant performers of her time, lost none of her love for dance nor of her faith in its powers to ennoble the life of man. She continued to train dancers and choreograph works of great power and beauty.

Doris Humphrey's missionary and philosophic tendencies were inherited, for she was a descendant of William Brewster, an elder of the Pilgrim Church in the colony of Massachusetts, and of Ralph Waldo Emerson. Both of her grandfathers were Congregational ministers. In the more immediate family, there was an artistic strain: her mother, Julia Wells Humphrey, was a pianist; her father, Horace Humphrey, a photographer.

Miss Humphrey was born on October 17, 1895, in Oak Park, Illinois. Her parents encouraged her dancing, and she began to study ballet at the age of 8. She took classes first with Mary Wood Hinman and later with Serge Oukrainsky and Andreas Pavley. While in high school, she saw her first ballets—every performance given that season by Anna Pavlova. The Sunday performance presented a problem, since her family felt that day should be devoted exclusively to religion. But the young Doris, unnoticed, got out of the house and into the theatre. Her first public performance was a "cartwheel dance" in a benefit for employees of the Santa Fe Railroad. In 1917, she went to the Denishawn School in Los Angeles, planning to prepare for a career in teaching. But Ruth St. Denis recognized her talent for the theatre and took her into the performing company, with which she danced on tours of the United States and the Orient. She performed the exotic leading roles of the Denishawn repertory with great success. But her real dance talent was yet to be seen in the roles she created for herself.

After ten years of Indian and Japanese dancing with the Denishawn Company, she had decided that she knew how the natives of every country in the Orient moved according to their natures and traditions, but she did not know how Doris Humphrey moved according to hers. In 1927, discarding the black Oriental wig to show her

***Doris Humphrey and Charles Weidman in "Square Dances," 1938.***

***Opposite page: Portrait of Doris Humphrey, circa 1935. Photo by Marcus Blechman, courtesy Arthur Todd Collection.***

*(Over)*

**DORIS HUMPHREY (Cont'd)**

own fiery red hair, she left the company to discover and communicate her own way of dance. In addition to her lovely, lyric line and dramatic powers, she had, her colleagues have claimed, a dynamic range unmatched by any dancer of today.

After leaving Denishawn, she and Charles Weidman began a performing partnership that started in 1928 and lasted many years. They formed their own school and company in New York. Their Studio Theatre on West 16th Street was the scene of regular Saturday and Sunday night concerts. Here, Miss Humphrey began creating her remarkable and extensive concert repertory. Simultaneously, she staged dances for a number of Broadway shows, notably *Sing Out, Sweet Land* (1945).

Many of her early works were experimental. Having worked at Denishawn with strict visualizations of musical patterns, she now declared herself free of imposed musical design. *Water Study* (1928), performed without music, imitated the rise and fall of waves, taking its rhythms from nature. *The Life of the Bee* (1929) used a droning chorus for accompaniment; *The Shakers* (1931), one of her major works, used speech, accordion and song.

A trilogy composed in 1935-36 fully demonstrated the expressive powers of the techniques Miss Humphrey had evolved. These were *Theatre Piece,* a satiric denunciation of competitive society, *With My Red Fires,* a condemnation of possessive love, and *New Dance,* a celebration of the role of the individual in harmony with society.

One of the last works she composed for herself as a dancer with her own company was *Inquest* (1944), a drama of social protest for which a spoken text provided the narrative background and a specially composed musical score accompanied the emotional revelations of the dancers.

Three years later, in *Lament for Ignacio Sanchez Mejias,* she employed, along with music, lines spoken from a poem by Frederico Garcia Lorca. Here, the fate of a bullfighter was forecast by the ominously repeated phrase "at 5 o'clock in the afternoon," while the dancer's heroic movements defied their threat. This and the works that follow were composed for José Limón and his company: *Day on Earth* (1947), a deceivingly simple and tenderly poetic tracing of the growth of love in a family; the ebullient *Ritmo Jondo* (1953), inspired by the rhythms of Spain; *Ruins and Visions* (1954), which dealt with the problem of illusion and reality; *Theatre Piece No. 2* (1956), which explored the accompaniment possibilities of electronic tape, while it commented on the function of art in society.

For the Juilliard Dance Theatre she created *Dawn in New York* (1956), which depicted a young man who found in a city of ugliness "a sign of spring"—a young

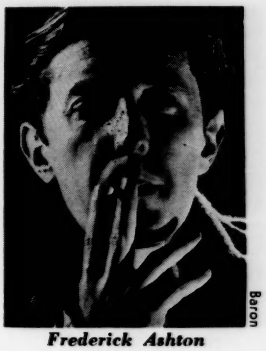
*(Continued on Page 80)*

***Above left: Three rare photos of Doris Humphrey rehearsing the Juilliard Dance Theatre, spring 1958. In recent years she was very reluctant to be photographed. Photos by Radford Bascome.***

***At left: A group of Denishawn dancers, circa 1920. Miss Humphrey, standing, center.***

Roger Wood

*The storm scene at the end of Act II of "Ondine." Michael Somes and Julia Farron escape from the shipwreck.*



Baron

*Frederick Ashton*

# "ONDINE", ASHTON AND FONTEYN

## *The Royal Ballet's latest three-act success poses questions*

*BY CLIVE BARNES*

Irrespective of its quality as a ballet, there can be no doubt that Frederick Ashton's new full-evening work *Ondine* is at present one of London's theatrical hits. Tickets for it are as scarce as for *My Fair Lady* or *West Side Story*. And its social seal of success was set by Princess Margaret, who has now seen it twice.

The ballet, and its success, raise any number of questions about Ashton, Fonteyn and, indeed, the Royal Ballet generally. Does it signpost the way for dance in Britain? Is it, with its fairy-tale theme and Romantic background, old-fashioned or even decadent? How is this leisurely three-act work compatible with the movement that has just produced MacMillan's astringent, but far less generally acceptable, *Agon?* Why has Fonteyn received more praise for her performance in *Ondine* than ever before, more praise than any dancer here since Ulanova was seen in *Romeo and Juliet?* What is the real significance of *Ondine*, why was it produced, where does it lead?

During the course of one of his very rare pronouncements on the art of choreography, Frederick Ashton (in *Ballet Annual — No. 13*, A. & C. Black, London, 1958) has said: "He (the choreographer) should deal with that which is spiritual and eternal rather than that which is material and contemporary." It is, I think, in this light that the theme of *Ondine* must be regarded. A few — very few — critics have suggested that it is old-fashioned, out of touch with modern life and thought. Yet Ashton, in his choreographic method, has always been closer to a poet than a novelist, and he feels a poet's freedom in the selection of his themes, preferring to talk to his audience in parables rather than in the more colloquial accents of modern dramatic speech. He has — as he says — no wish to be "committed" or "engaged." He is not interested in singing what Noel Coward once called a "song of social significance."

Certainly nothing could be further removed from social significance than this tale of a young nobleman, Palemon (Michael Somes), who discards his earthly betrothed, Berta (Julia Farron), for the love of a water-sprite, Ondine (Margot Fonteyn). When, after their marriage, Palemon and his Ondine are separated by a ship-wreck, Palemon returns to Berta and marries her. The Lord of the Sea, Tirrenio (Alexander Grant), arrives at the wedding festivities, and Palemon and Ondine are briefly reunited. They kiss, and Palemon pays for his infidelity with his death. Ondine takes his body to the depths of the sea, and there cradles him in an eternal embrace.

Ashton had been considering a ballet based on Friedrich de la Motte Fouqué's story of Undine for about eight years. When this was first published in 1811, it caused considerable interest, and during the great years of the Romantic ballet a number of choreographers used it as the basis of a ballet scenario.

*(Over)*

Pale young knights and their immortal paramours were as much in vogue then as Mr. Osborne's Angry Young Men are today. But Ashton, not really concerned with the Romantic trappings and Gothic paraphernalia, has seen in the legend a simple, direct myth of ill-destined love. Also, on a purely practical plane, he saw in it a story providing ample and unforced opportunities for dancing, and an unusually rewarding rôle for his ballerina, Fonteyn.

Although throughout the new work Ashton is constantly evoking the Romantic ballet and its traditions — in purely structural outline it appears to owe a lot to the work of the old Danish master Bournonville — his approach to its choreographic problems is uncompromisingly modern. While this as a matter of sober fact is his fourth full-length ballet, it is significantly the first in which he has had complete control over the writing of the scenario, the commissioning of the music, and the designs. In *Cinderella, Sylvia* and *Romeo and Juliet,* he found himself working with inherited scores and handed-down scenarios. In *Ondine,* for the first time, he was free. He worked out the score with the young German composer Hans Werner Henze, giving Henze a detailed specification for the music, precise minutage and tempo requirements, something along the lines of what Petipa used to give Tchaikovsky. The scenery and costumes, by Italian designer Lila de Nobili, were equally carefully selected.

The most important result of this close collaboration has been Ashton's conception of the work as a seamless whole. He has made the ballet a continuously flowing dance-drama, and the choreographic structure does not contain the traditional variation, pas de deux, formal ballabiles, and set mime pieces characteristic of the pre-Fokine full-length ballets.

The resulting work is, I think, an unequal masterpiece. Ashton's choreography is almost unreservedly magnificent, although even here some passages, to adapt George Orwell, may be a little more equal than others — the *divertissements* in the last act proving somewhat disappointing. But where the principal inequality lies is in the work of his collaborators. Both the music and the designs are adequate, but — and this is particularly true of the music— only barely so, and fail to match the choreographer's inspiration.

Ashton has said that much of the choreography has been inspired by the sea and water, the rise and ebb of waves, the cascading of waterfalls and the more formal play of fountains. This influence makes itself felt in the large number of dance images that appear to have been derived from that source. While this flowing choreography is undoubtedly the most original, throughout the whole ballet Ashton's elegant invention maintains a consistently high level. By almost general consent, *Ondine* seems to be regarded as Ashton's finest large-scale choreographic achievement to date.

Whether the ballet will eventually survive in the British repertory has possibly been made dubious by the seemingly impermanent qualities of Henze's eclectic score. Yet it is clearly an important landmark, perhaps even a turning-point in British ballet history.

One immediate effect has been to confirm Ashton in his position as Britain's master choreographer. Ever since the war Ashton's status has been virtually unchallenged, and his reputation has been gradually increasing. Yet there is also no doubt that in recent years an important new school of choreography — led by Cranko and MacMillan — has come to the fore, and had *Ondine* been a resounding flop, Ashton's leadership could easily have been in jeopardy. Perhaps Ashton himself partly sensed this, for he worked at the new ballet with unflagging effort. He seemed to put into it everything he knew, a lifetime's experience as a choreographer, and the resulting ballet is very much like a summation of his achievements up to now. But not only does it represent the ultimate exploitation of several of his most favored choreographic lines, it also reveals certain new qualities in his style. enabling him, like Balanchine, still to keep one or two steps ahead of his younger contemporaries. Ashton's reputation, among not only the audience but also the young dancers and choreographers themselves, has never stood higher.

Another, and perhaps even more important aspect of this new production is that it has raised once more the question of the full-length ballet. During the first three months of Covent Garden's winter season over half the total number of ballet evenings have been given over to three-act works by Ashton. Of the remainder, half have been the full-length nineteenth-century classics, so the general repertory — the old three-in-hand program — has only occupied a bare quarter of the company's total playing time.

Ashton believes in the full-length ballet. Speaking to me recently, he gave his opinion that: "only the full-length work offers a choreographer the opportunity of extending his inspiration in the manner of a dramatist or composer. It also gives dancers the chance to create a role that has to sustain the interest throughout an evening. I never want to concentrate exclusively on full-evening productions, but the theme of *Ondine* obviously called for such a treatment, and from the beginning I saw it in those terms. A full-length ballet is a far more satisfying thing to create, a far greater challenge to a choreographer's powers of invention. It also seems, at the present time, to be more popular with the public."

This last statement is clearly borne out by the box-office returns for the present season. The one-act ballets are now obviously losing ground in audience favor. The inherent dangers for the Royal Ballet in such a situation need no underlining. A policy devoted only to full-length creations would stifle experiment and could easily hinder, if not prevent, the progress of young artists. If the resources of the Royal Ballet were to be devoted exclusively, or even predominately, to the production of full-length works, there would be little or no opportunities for untried choreographers, designers or musicians, for no one could place the vast responsibility of such an undertaking in inexperienced hands. Similar economic and practical consideration would appear to stand in the way of avant-garde full-length ballets.

At the moment both Ashton and the Royal Ballet definitely have no wish to concentrate solely on the three-act ballet. Yet the box-office is a tough task-master, and gives the Royal Ballet — which despite its small government grant is not

Roger Wood

***Margot Fonteyn, as Ondine, is held aloft by her fellow water-sprites in the 2nd scene of Act I, as Michael Somes, her mortal lover, and Alexander Grant, Lord of the Sea, look on.***

nearly so financially well-endowed as most Americans imagine — plenty to think about in the next few months.

Without question a major part in the popular success of *Ondine* has been played by its ballerina Margot Fonteyn. This is the twenty-first ballet that Ashton has made for Fonteyn, and in it he has given her what nearly everyone agrees is her finest role — one as likely to be as closely associated with her as Giselle is with Grisi or Juliet with Ulanova.

Fonteyn's triumph is attributable partly to Ashton knowing his ballerina to within a hair's breadth of her abilities, and also to the role bringing into play the two most significant sides of her genius. To this water-sprite who loves a young nobleman, Fonteyn is able to bring both the womanly warmth that characterizes her Chloë or Princess Aurora, and also the elemental faery quality she gives to the Firebird or the Peri. Impeccably partnered by the noble and self-effacing Michael Somes, in *Ondine* Fonteyn has reached the climax of her career.

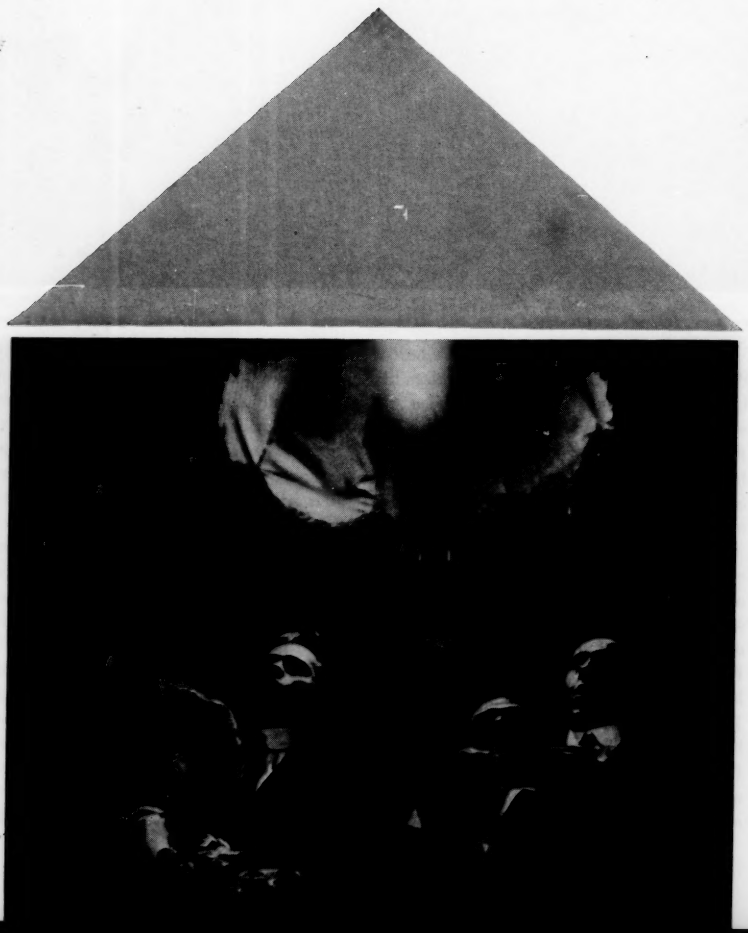
Fonteyn, like Ashton, seems to have put everything she has got into this ballet. In a sense it is perhaps her final reply to something that happened at Covent Garden on October 3, 1956. Up to that date Fonteyn had for some years past in England been considered peerless — to be, in John Martin's phrase, "a ballerina among ballerinas." That night Ulanova danced for the first time in London, and Fonteyn must suddenly have felt the chill wind of adverse comparison. Immediately after the Bolshoi Ballet's visit to London, a perceptible change was noticable in Fonteyn's dancing. She appeared to strive more than ever after simplicity, and that complete fusion of acting and dancing which everyone had found remarkable in the art of Ulanova. Perhaps this quest for perfection was conscious, perhaps not, but gradually she has deepened and enriched nearly all of her portrayals. Now with the creation of Ondine she has achieved a characterization comparable to Ulanova's Juliet.

For some years now the Royal Ballet has been teetering, like the little girl in Chekov, on the brink of a visit to Moscow. I suspect that with the creation of *Ondine*, Ashton and Fonteyn have made this trip more likely than ever before.

*THE END*

# "THE SEVEN DEADLY SINS"

*The revival of a Brecht-Weill-Balanchine theatre work brings praise and disapproval to New York City Ballet*



When Lincoln Kirstein saw *The Seven Deadly Sins* in Paris in 1933, he wrote of it that it was "a baffling work . . . an important landmark in dancing history," that Weill's music, was "acrid and tuneful."

The company called Les Ballets 1933, directed by Boris Kochno, formerly secretary to Diaghilev, had commissioned it. Kurt Weill and Bertolt Brecht, Germany's leading young theatre composer and playwright, refugees from Nazi rule, wrote the music and text. George Balanchine, brilliant ex-Diaghilev dancer-choreographer, staged the work. Lotte Lenya, (who had met husband-to-be Kurt Weill several years before, when he played the piano while she danced at a theatre audition) was the singing Annie. Tillie Losch was the dancing Annie.

Twenty-five years later, Messrs. Kirstein, as General Director of the New York City Ballet, and Balanchine, as its Artistic Director and principal choreographer, presented *The Seven Deadly Sins*, premiered on December 4, as part of the company's tenth anniversary year.

Since Weill's death in 1950, an enormous amount of interest has developed in his work (the off-Broadway production of *The Three-Penny Opera* has been playing to full houses in New York for four years). Assured the presence of the inimitable

Lotte Lenya in the role she created, Balanchine restaged, and restyled, the work.

*The Seven Deadly Sins* makes bitter satire of middle-class morality. It bespeaks the "hangman's humor" of post-World War I in Germany. An unforgettable theatrical experience, it in no way fits into any known category of ballet.

Convoluted in its ideas, it appears to suggest that the weak, greedy dancing Annie, prostituting herself and her ideals, is the only one who is committing the seven sins of the title. But while that half of Annie is ingenuous and naive, the other half represents the precise wishes of her family. The seven deadly sins are not those the total Annie actually commits; they are the sins of which she is accused by her falsely pious family, for their own very selfish purposes.

The sardonic wit of the text — translated for this production by W. H. Auden and Chester Kallman — the equally lean cabaret-style music, plus the brilliantly dated *mise en scène* contributed by Reuben Ter-Aruntunian, all abetted by Balanchine at his most mordant, result in a dazzling theatre work which is, as it was in Paris twenty-five years ago, splitting audiences "between demonstrations of unbridled enthusiasm and shocked disapproval."

*L. J.*

***Above:***
***SLOTH: The family sings of Annie's indolence, calls her "Lazy Bones," asks her to "think of us," and to send money for the "little home down by the Mississippi in Louisiana." Annie I (Lotte Lenya) photographs Annie II (Allegra Kent), compromising innocent passersby for blackmail purposes.***
***"O Lord, look down upon our daughter,***
***Show her the way that leads the Good to***
***Thy reward . . ."***

*PHOTOS BY MARTHA SWOPE*

***Lotte Lenya, left, and Allegra Kent sing and dance, respectively, the leading role in "The Seven Deadly Sins." Sings Annie:***
***"She's the one with looks, I'm realistic;***
***She's just a little mad, my head is on straight.***
***You may think that you can see two people,***
***But in fact you see only one***
***And both of us are Annie . . ."***

*(Quotes throughout are from the Auden-Kallman translation of the Brecht script.)*

*(Over)*

## "SEVEN DEADLY SINS" (Cont'd)

***PRIDE:*** *Annie finds a job as a dancer in a cabaret in Memphis. The dancing Annie "began talking about art," wanted to appear as seen at right, but Annie I, speaking for the family, explains that*

*"When a man has paid for his evening,*
*He expects a good show in return . . .*
*Leave your pride to those who can well afford it.*
*Do what you are asked to do and not what you want,*
*For that isn't what is wanted."*

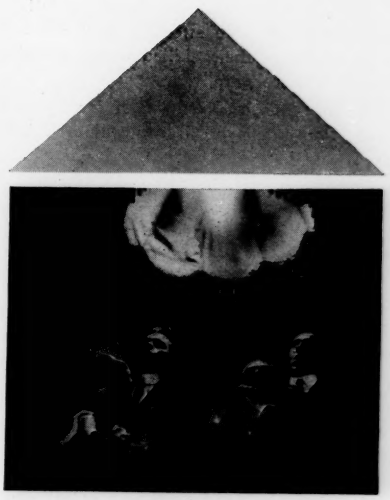
*Left:*
*ANGER: Annie goes to Los Angeles, and gets work as a movie extra. But Annie II becomes infuriated at the cruelty about her, and the practical Annie has to remind her that "open disapproval of injustice is widely disapproved," and that "Unforgiving Anger is from the Devil."*

*Above:*
*GLUTTONY: Annie is at last doing well in Philadelphia, sending home plenty of money. But her contract as an acrobatic dancer "forbids her ever eating when or what she likes to eat." "Gluttons," sings the family, "never go to Heaven . . ."*

*Left:*
*LUST: Sings Annie I:*
*"Then we met a wealthy man in Boston*
*And he paid her a lot because he loved her.*
*But I had to keep a watch on Annie*
*Who was too loving, and she loved another;*
*And she paid him a lot*
*Because she loved him."*
*The singing Annie finally persuades her that love for love's sake is nothing but lust.*

*(Over)*

*Above:*
*ENVY:*
*Annie I (Lotte Lenya, at right) sings:*
*The last big town we came to was San Francisco.*
*Life, there, was fine, only Annie felt so tired*
*And grew envious of others:*
*Of those who pass the time of their ease and in comfort,*
*Those too proud to be bought,*
*Of those whose wrath is kindled by injustice,*
*Those who act upon their impulses happily,*
*Lovers true to their loved-ones;*
*And those who take what they need without shame."*
*And reproves her:*
*"Don't let the flesh and its longings get you,*
*Remember the price that a lover must pay,*
*And say to yourself when temptations beset you—*
*What is the use?*
*What is the use?*
*Beauty will perish and youth pass away."*



*After 7 years, the Annies, their fortune made, return to the little house in Louisiana they have built for themselves and their family. The family sings:*
*"Who fights the Good Fight and all Self subdues*
*Wins the Palm, gains the Crown."*
*THE END*

*Opposite page:*
*AVARICE: "Annie," sings the family,*
*"Is now set up in Baltimore:*
*Lots of folk seem to be*
*Shooting themselves for her.*
*She must be doing alright:*
*And raking it in,*
*To get in the news like that . . ."*
*Righteously they add:*
*"We sincerely hope our smart little Annie . . .*
*. . . Will let them keep a shirt or two*
*When she lets them go for good.*
*Shameless hoarders earn themselves a bad name."*

**BRIEF BIOGRAPHIES:** *a monthly series about dancers you should know*

*Photographs by Zachary Freyman; Text by Saul Goodman*

# DIANE AND VOL QUITZOW

A young, attractive and talented husband-wife team from the West Coast, Diane and Vol Quitzow have recently gained considerable attention in the concert world by their skilled dancing and startling choreography.

An interest in dance began for Diane Robertson when she first encountered it, at fifteen, in a high school physical education course in Lafayette, Calif. She was busy learning to play the cello, clarinet, oboe and piano—in addition to school subjects—but auditioned for the school dance group, in which the Isadora Duncan method of modern dance was taught by Millicent Hamburger. Soon she was assisting her teacher in demonstrations and recitals.

A year later, she won a scholarship to Mills College, in Oakland. It was there she met Vol Quitzow, whose sister was Diane's dance teacher. When her own sister, a singer, went to audition for Ted Mack's TV Amateur Hour, she got stagefright, and Diane quickly substituted with a jazz dance, "Hot Toddy," that won her a set of Samsonite luggage.

On graduating, Diane worked a year as an assistant bookkeeper. Discouraged about her future as a dancer, she decided to move to South Carolina, where she had relatives. But when friend Vol Quitzow came to the bus station to see her off, the pain of separation was too much for them, and they took a bus in another direction. They eloped to Reno.

Sandy-haired Vol had grown up in a dance atmosphere. His grandmother had been a friend of Isadora Duncan. His parents still operate the Temple of the Wings, a modern dance school in Berkeley where the Duncan method is taught. He studied with his parents through childhood and adolescence, and was performing as early as age three. When José Limón came to California to teach, Vol, then thirteen, studied with him.

At the University of California, Vol worked with Orchesis, the national college modern dance organization, and in 1948 was elected president of the local group. He appeared there in concerts, wrote the musical score for as well as choreographed a production of *Pinocchio* (which featured Diane), and created his first major dance work, a fantasy called *Nether Hill*. In his last year of college he also studied with Lester Horton.

When it was time to choose a major, those close to him urged Vol to select a field more lucrative than dance, so he chose architecture, graduating with a masters degree in 1950.

He designed several private homes, then worked as a design engineer in an aviation plant. But he did not forget his dance background, and found himself attempting to apply mechanical equations and formulas to the human body.

After their marriage, Diane and Vol Quitzow both decided that what they really wanted to do most was to dance, and they headed East. In the summer of 1955, Diane studied dance at Connecticut College. She took a full-time job in NYC that fall, using whatever free time she could for ballet classes and for study with José Limón. Because of his previous work with Limón, Vol was accepted into the company soon after taking a refresher course.

Both Quitzows were much in evidence at Connecticut College during the summers of 1956-57-58. Diane, first as a scholarship student and a member of the late Doris Humphrey's Repertory Group, dancing prominently in *Song of the West;* with the Juilliard Dance Theatre; in Pauline Koner's Co., with whom she also danced for two weeks at Jacob's Pillow in *The Shining Dark* (later repeated in TV's Look Up and Live); and later as a member of the Limon Co.

Diane's first major choreographic effort was a duet, *Shades of Eros*, danced by her and Vol on a Brooklyn Community Series program that also included a comic work by Vol entitled *Flowers, Trunks, Trains and Things*. These were later seen on the Contemporary Dance Series at the 92nd Street Y. Later Diane created an eerie horror-type work called *Fly*. Employing three dancers, percussion sounds, words and screams, it caused audience furor—and also belies the mild off-stage manner of its creator. Vol's latest dance, an enigmatic *Short Story*, reveals in him, too, an off-beat approach to choreography. *(See Dec. '58 issue for review.)* He is also, incidentally, a prolific painter.

Performing with the Limon Co. took Vol to Europe and the Near East in 1957, while Diane remained to teach Mr. Limon's intermediate classes. This past fall they both toured with him in the Midwest. But then they resigned in order to be able to devote all their time to a small modern dance company of their own.

Diane is interested in nurturing the individual qualities of each person as dancer and choreographer, and Vol is intrigued with the idea of using a mechanical basis for dance movement in order to bring about a heightened emotional impact.

Whatever may be their eventual and total contribution to modern dance, Diane and Vol Quitzow have already shown themselves to be a harmoniously working couple of intelligence, ability, and inventiveness. They have made people sit up and take notice. When the Quitzows fly, fasten your seatbelts!

*FROM*

# "Russian Ballet Master: THE MEMOIRS OF MARIUS PETIPA"

*INTRODUCTION*

*BY LILLIAN MOORE*

***The memoirs of Marius Petipa have never before been translated into English. Last month MacMillan & Co., NYC, published "Russian Ballet Master — The Memoirs of Marius Petipa" ($3.95), as translated by Helen Whittaker and edited by Lillian Moore. Miss Moore also wrote the Introduction to the book, here presented with additional material* (within parentheses and in italics) arranged by her, consisting of actual quotes from the body of the book. Ed.***

---

Marius Petipa was a great choreographer, and more than a choreographer. As virtual dictator of the Russian ballet, he moulded its course for many years, and may even be said to have created the style of classical dancing still known as Russian. His renown is undisputed, and his work lives not only in the pages of dance history, but in the active ballet repertoire. The three magnificent works on which he collaborated with Tschaikovsky — *The Sleeping Beauty, Swan Lake,* and *The Nutcracker* — are permanent monuments to his genius. Although their creator has been dead for half a century, they still form the cornerstone of ballet repertoire, and are danced, in one form or another, all over the world.

No one would have been more surprised than Petipa himself, if he could have looked into the future and seen that his work would be more universally appreciated, fifty years after his death, than it was even during his greatest period of creative activity and success. The recognition given Petipa's ballets today is based upon the fact that they have withstood drastic tests: the passage of time, transplanting from one country to others of vastly different cultural backgrounds, and the devastating effects of several different choreographic revolutions.

In his last years, Petipa was an embittered and disillusioned man. He felt that he had been put on the shelf while he was still full of energy and ideas, and that even the work he had accomplished was being systematically destroyed. **(My works have appeared at almost every ballet performance, but they have not bothered to rehearse them, and my name has completely disappeared from the posters . . . M. Gorsky staged . . . my ballets "Don Quixote" and "The Daughter of Pharaoh," and had the impertinence to cripple them and lower them in the estimation of the public, with meaningless innovations and changes . . .)*

The turn of the century was a time of ferment in the theatrical world of St. Petersburg. Young painters, musicians, dancers and choreographers were eager to experiment with new forms, and the familiar pattern of Petipa's work was considered antiquated and outmoded. The triumphant progress of the young revolutionaries who were to form the nucleus of the Diaghilev Ballet, and to bring Russian art to western Europe, is well known. It was inevitable that the strength of the

***Marius Petipa in middle age. Illustrations courtesy "Russian Ballet Master."***

*Early 19th-century lithograph of Moscow. Petipa arrived in Russia in 1847.*

rising tide should force Petipa's work temporarily into the background, and that it should suffer a long period of neglect.

In the past decade, however, through the excellent productions of his masterpieces by the Royal Ballet, through the direct inspiration he has provided to such choreographers as Balanchine and Ashton, and even through the gradual dissemination of fragments of his choreographic treasure all over the globe, his work has gained a place which seems extraordinarily permanent and secure in the most ephemeral of arts.

Petipa wrote these memoirs in a very dark hour, in 1905, when he was a disheartened and discouraged old man. His last ballet, *The Magic Mirror*, had been a disastrous failure. **(Anyone who was present at this performance will of course remember how venomously the audience laughed at everything that was shown to them — and it was entirely understandable . . . The costumes and accessories . . . were simply caricatures. The dancers, who were portraying the immortals, were dressed as nymphs, and so forth. In a word, everything was horrible, and the pitiful costumes and scenery were not even ready . . . I still thank God that the Court, the public, and the press found it possible to exclude me from blame for the disgraceful production of the ballet, and acknowledged that my dances were successful. . .)*

His assistant and protégé, Lev Ivanov,

*Caricature of Marius Petipa in his later years by Serge and Nikolai Legat, his colleagues at the St. Petersburg Imperial Theatre Ballet School.*

whom he had hoped would succeed him as Ballet Master of the St. Petersburg Imperial Theatres, had died four years before. Alexander Gorsky, a young choreographer with whose experiments Petipa had little sympathy, seemed to be usurping his position. Michel Fokine, whose early work Petipa was to admire and encourage, had not yet produced *The Vine*, given at a pupils' performance in 1906, at just about the time when these memoirs were first coming off the press.

In an attempt to justify his position and call attention to the length and scope of his distinguished career as a dancer and choreographer, Petipa decided to write his memoirs. He was eighty-six years old. Probably he dictated them (in French, doubtless, for after nearly sixty years in St. Petersburg he still had not learned to express himself fluently in Russian), for his tone, even in the Russian in which they were published, seems casual and conversational, and he often skips rather abruptly from one subject and one period to another, as one might do in talking. In the last pages, where he speaks of the new Director of the Imperial Theatres, Teliakovsky, who has taken away all his power over his beloved ballet company, one can almost hear the echoes of his furious, trembling voice. **(I personally found M. Teliakovsky to be my bitterest enemy . . . Plainly, what he wanted was for me to give up my place in Petersburg*

*(Continued on Page 92)*

***Once upon a time, in never-never land, the happy villagers dance to celebrate the 11th birthday of their beloved princess. Above,*** Flip Schulke ***opening scene of "The Princess," 3-act classic ballet choreographed by Jo Anna, music by Mario Braggiotti.***

# THE DEBUT OF "THE PRINCESS"

*BY LYDIA JOEL*

*A report on a new never-never-land three-act ballet*

***Opposite page: Ballerina Violette Verdy and Premier Danseur Michael Maule, guest stars for the 9 debut performances of "The Princess."***

Eugene Cook

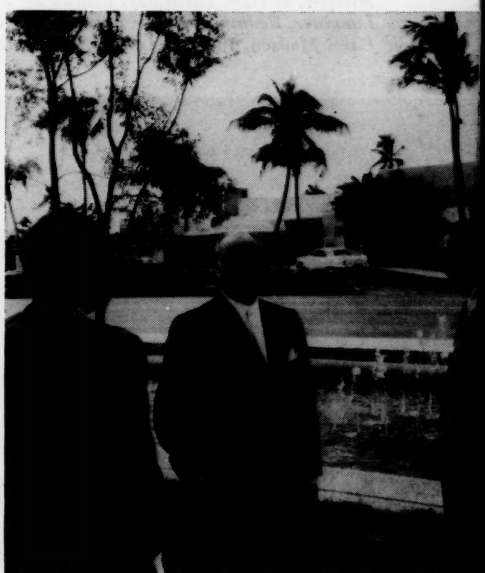
From their fine mansions-by-the-sea, through the palm-lined avenues of society resort Palm Peach, drove approximately 700 elegantly attired ladies and gentlemen —many of them among the nation's wealthiest—for a "black-tie" evening.

Despite the fact the December 26 was a rainy, windy night in the sunny Florida town, almost all of the 200 who had dinner reservations arrived in the formal grey and white center of town in time to dine luxuriously in the newly opened Celebrity Room. This Venetian-style restaurant, which overlooks a lagoon, is part of the exquisite white, red and gold jewel box that is Frank Hale's Royal Poinciana Playhouse building.

As the guests came through the damask-lined entrance, almost every one—at $12.50 per plate and $25 a theatre ticket for this gala benefit premiere of *The Princess*— was greeted by host Frank J. Hale.

Mr. Hale was not there just as an impresario presenting a new ballet, nor just as the owner of the beautiful building which he hopes to make the nucleus of a major American cultural center, but as their friend and social equal. As President of the National Yeast Co. and its twenty

*(Over)*



Eugene Cook

***Wealthy industrialist Frank J. Hale enjoys the congratulations of his Palm Beach friends the morning after the premiere of "The Princess," which he commissioned, produced and presented. Rear, his Royal Poinciana Playhouse, in which the ballet was shown.***

*Three children who have nothing to bring the princess are befriended by the villager Michael, at right (as a boy, danced by Ted Kivitt). To them the Fairies of Wisdom, Laughter, Beauty and Love miraculously appear and offer themselves as gifts. L. to r., Carol Madsen, Victoria Leigh, Nanette Hanley and Donna Rae.*

Eugene Cook

Eugene Cook

Flip Schulke

*At left: Top: Members of the elegant Palm Beach audience await the opening curtain at the gala $25-a-seat Dec. 26 benefit premiere of "The Princess."*

*Bottom: Before the performance, several hundred of the audience dined sumptuously at the theatre's Celebrity Room. Venetian glass chandeliers hang from the muraled ceiling, on which portraits of theatrical personalities are painted.*

subsidiaries, he is a man of enormous wealth. He might have his string of polo ponies, his yachts and villas around the world, but he prefers to use his money in other ways, including cancer research, studies in geriatrics, and, more recently, in the million-and-a-half-dollar Palm Beach theatre, which was opened last year for a series of ten plays.

This year he commissioned, produced and presented (to the tune of approximately $75,000) an original 3-act ballet and its music. It is a pleasure to be able to report that the overall result is a success, and that Mr. Hale is also in business as a ballet impresario.

For the premiere of *The Princess*, the splendid white curtains were not drawn at 8:40, as planned, but closer to nine p.m., to accommodate the guests who were casually finishing their coffee and brandy. Frank Hale ordinarily has little patience with late curtains and unprofessional atti-

Eugene Cook

*At left: Princess Deidre (danced as a child by Claudia Cravey) receives the gifts of the Fairy of Love . . .*

*Below: . . . But happiness is not for long, because the Fairy of Laughter is interrupted by the wicked Fairy of Tears, right, danced by choreographer Jo Anna. The Fairy of Tears then dons the costume and mask of the Fairy of Laughter, and in that guise places a curse on the little princess: "The princess shall never smile again." Michael is held responsible, and is seized by the guards.*

tudes, for he has enormous respect for the theatre — any theatre. (He was once, long ago, when he had very little money, a hoofer.) But this was an unusual evening.

The audience was not particularly art or ballet-minded, although it contained many who have seen the great companies of the world in London, Paris, Moscow —and without too much excitement. But by the end of the evening, it must be reported, they had become a lively, sparkling-eyed group of enthusiasts. As they left the theatre, many were the dignified gentlemen heard mumbling, "Well, I must admit, by golly, I liked it, I really did."

What happened that evening and in the ensuing eight sold-out performances that surprised these sophisticates so pleasantly?

*The Princess* is a full-length, three-act ballet based on an original fairy tale by its choreographer, South African dancer-teacher Jo Anna, who conducts a dance

*(Over)*

Filip Schulke

Eugene Cook

school in Palm Beach. A little over a year ago, Frank Hale had occasion to see some of her work. He liked it and her idea of putting important dances and dancers on film. The result was his sponsorship of the *Great Moments of the Dance* film series.

When she suggested a Palm Beach ballet company and a ballet production for his new theatre, he was interested. Well-known pianist Mario Braggiotti, member of a distiguished Italian-American family (his oldest sister, Mrs. John Davis Lodge, is wife of the U.S. Ambassador to Spain, and all his seven brothers and sisters are musicians, painters, writers or statesmen), was in Palm Beach. Stimulated by Mr. Hale's enthusiasm, and by Jo Anna's dedication, he took on the task of composing the music for a three-act ballet.

It was three a.m. one morning, after weeks of work. Jo Anna's phone rang. It was Mario. "Now," he said, "I know why there has never been a full-length classical ballet created in America." "Why," asked Jo Anna. "Because it's too hard," said Braggiotti, and hung up.

Each evening he was joined by Hale and Jo Anna, and together they thrashed out all twists of the plot, every phrase for the singers, every step in the dances as it related to the music.

Meanwhile, Jo Anna worked without stopping through the days to choreograph the ballet for the newly formed Palm Beach Ballet Co., using approximately twenty-five of her carefully trained pupils in the production. A teacher in the English tradition — in South Africa she studied and passed the RAD and other advanced teacher examinations — her students have a crisp, clean movement attack that is very attractive. (For the performance of *The Princess,* she imported seven professional dancers from New York — four girls, three boys — who led the corps de ballet, as well as guest stars Violette Verdy and Michael Maule.)

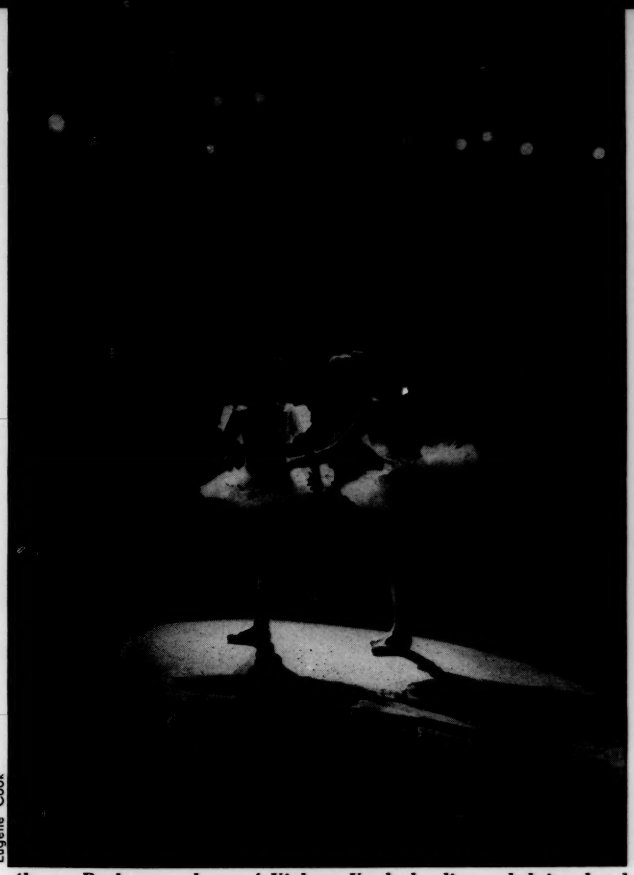
The music and ballet at last completed, the music was orchestrated in London by Braggiotti and there recorded, with the help of daily transatlantic telephone calls to Palm Beach in which the day's recording was played for tempo checking. The Pro Arte Symphony Orchestra of fifty musicians, the Ambrosian Chorus and Irish soprano Heather Harper made the records later to be heard through the expensive and effective stereophonic equipment of the Royal Poinciana Playhouse.

The music, extremely well integrated with the dance, has many sweet and melodious leitmotifs. It boasts, according to the jacket of the $10 Collector's Edition recording, of having for "every note a step, and every step a note." The choreography, too, is literal, and sometimes very dramatic. When performed by artists of the stature of Violette Verdy, or in her pas de deux with Michael Maule, it was fairly dazzling. (French ballerina Violette Verdy, a sensation during American Ballet Theatre's fall season at the Metropolitan Opera House, is now a leading dancer with the New York City Ballet.)

The story of *The Princess* (or *The Princess Who Lost Her Laughter)* is lightly sketched in the photo captions on these pages. It allows for a good deal of sunny village merriment, groups of children dancing at a royal birthday party, shows the virtuosity of talented little Claudia Cravey and young Ted Kivitt, and reveals some stirring and dastardly goings-on in the woeful Vale of Tears.

Propelled by strong dramatic conviction and good, lively dancing, and enjoyed in the luxury of the Playhouse's commodious

*Opposite page:*
***The ballet has many dramatic moments, including the one between the true Fairy of Laughter and the grown princess (brilliantly danced by Violette Verdy). Michael, now grown (Michael Maule, in rear, at right of the king), is her true love, and must descend into the Vale of Tears to kill the Fairy of Tears. But still all is not well. They eventually "live happily ever after." The program note explains it by saying "all those who know that 'it is more blessed to give than to receive' will understand."***



Eugene Cook

***Above: Backstage photo of Violette Verdy lending a helping hand to 11-year-old Claudia Cravey, who shares the princess role.***

seats, it came off very well. Especially enthralled were the youngsters who attended the children's matinees. Thousands who tried to get tickets for the nine performances, or for any possible extension, were turned away.

The December 26 audience heard Jean Dalrymple, who is on the Board of Directors of New York's City Center of Music and Drama, stand on stage and rhapsodize over the performance. Equally excited was the local press. Frank Hale soon found himself the center of admiring tycoons.

During the week that followed, *The Princess* had no less than thirty offers to appear in the United States and abroad, including cities like New York and Los Angeles, Paris, London, Vienna and Madrid. Among the offers was one by Luben Vichey, President of National Artists Corp., to present *The Princess* at the Metropolitan Opera House in New York on April 12. As we go to press, no decision has been made.

Whatever the next specific step, the chances are good that during the next few years *The Princess* will be dancing around the world. *THE END*

Bob Davidoff

***At the final curtain of the premiere of "The Princess," an enthusiastic audience applauded with gusto. Seen in the foreground of the photo, taking one of many curtain calls, are l. to r., impresario Frank Hale, composer Mario Braggiotti, choreographer Jo Anna, guest stars Michael Maule and Violette Verdy, costume designer James Riley, and the little princess, Claudia Cravey. Visitor Jean Dalrymple stands at Mr. Hale's right.***

# TEST FOR TALENT

*How much does a tear weigh,*
*How deep is a sigh?*

*PHOTOS BY JURGENZ*

The elements of talent have always been mysterious. And until recently there has been virtually no reliable method of actually measuring embryonic performing talent—outside, of course, of friends, teachers and trial and error.

But eleven years ago Ted Adair, an affable young man who had always been in show business, successfully, became interested in the subject of talent testing.

A little over six years ago he initiated the Bureau of Artistic Aptitude Testing, at first taking only those persons sent through private referral.

Then, having professionally used the Bureau's methods of investigation with about 1,350 persons—about 10 percent have been dancers—over a year ago Mr. Adair opened the Bureau to the general public. (The full set of tests costs $75.)

With the kind permission of Mr. Adair, we were permitted to watch and photograph the testing of Tamar Benamy.

A night club dancer, 21, who has been appearing at the Latin Quarter in New York and Miami, Tamar wondered if her talents deserved the expenditure of time, money and energy required to prepare her for work as an actress. Attractive, shapely, intelligent and clear-headed, she also has literary and art talents, but lacks strong confidence in any one of her gifts.

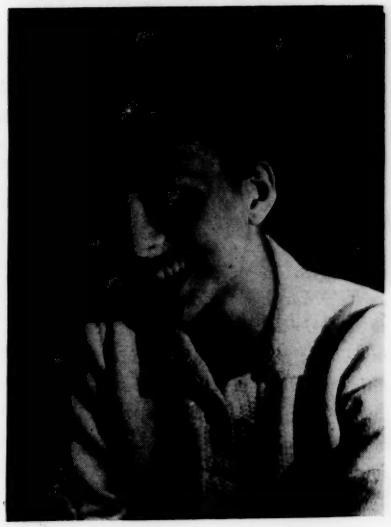
The tests given to her were divided into two sections: part 1, written; part 2, performed. The written tests took about six hours, and included preference, personality

*Above: Tamar reads Edna St. Vincent Millay's "Renascence."*

*Opposite page:*
*Members of the Bureau of Artistic Aptitude Testing photographed judging a dance-story improvisation by 21-year-old Tamar Benamy. L. to r. around table: Jack Whitney, choreographer-teacher; Edward Wood, producer; ex-dancer Ted Adair, who is Director of the Bureau; Dr. Sidney Lirtzman, head psychologist of the Bureau; Gabrielle Wood, drama analyst; George Weiss, film producer; and David Levine, public relations specialist. Other staff members, not shown, are Sam Lee, 4-time Oscar winner as movie director; Edith Pengilley, voice analyst; Sol Month, art and photography.*

*Above: Tamar gets instructions from Adair about a spatial relations art test, one of a battery of aptitude and personality tests which she took to help her decide the direction of her career.*

*Below: Tamar learns that the board, having reviewed all aspects of her personality and talent, feels that she has much hard work to do, but that she has a multiplicity of talents that, happily, interlock and that might lead her to do either drama or musical comedy well. They also gave specific study recommendations for when Tamar returns from Hong Kong, where she is currently working in an American film. Being attractive and talented, they pointed out, is not a substitute for being well-trained.*



and intelligence tests, tests of musical aptitude, color perception, spatial relations, and other areas of personality and ability.

The second part took place on a stage in a rehearsal room of the building at 225 West 46th Street, where the Bureau is located. Here Tamar appeared before specialists who were there to evaluate, to the best of their experienced abilities, her chances of success as a performer. Their detailed written reactions were later correlated with the psychologist's report on the tests. Tamar received this evaluation in person from Mr. Adair, and in written form.

The results were very gratifying to Tamar, who has never had trouble getting a job, but who until now has never really dared reach out into new areas and work hard to get what she wants. The conclusion of the specialists was that she has "a laxity in applying what she learns, despite the fact that her capacity for learning is superior. She has a tendency to take what she can do for granted . . ." But, they agreed, "she has a good chance for success in the performing arts, either as actress or dancer . . . and much need for concentrated study." They made specific suggestions for such study, and helped her get the scholarships she needs.

Such encouragement is, according to Mr. Adair, not always the way with which these tests conclude. About 40 percent of those tested are told their talents do not support a career in the arts. *THE END*

# PROMOTING A REGIONAL BALLET COMPANY

BY JOAN SHEPARD

*Television interviews, fashion shows and thrift bazaars are among suggestions for attracting attention*

*From time to time, REGIONAL BALLET-U.S.A. plans to present guest articles —contributions by people who are "in the thick," so to speak, of regional ballet activity. Here is the first of them, by Joan Shepard, Publicity Director of the Erie Civic Ballet in Pennsylvania.*

*Miss Shepard is, as she says, "a native Erie-ite who had no opportunity to learn about or become acquainted with ballet in childhood." After finishing college, she journeyed to the Coast and to Denver to write for TV and conduct her own programs. But ill health forced her to return to Erie, where the newly-founded ballet attracted her attention. Needless to say, the company had ample use for her TV, radio and journalism experience.*

*Miss Shepard, who is also company manager for the Erie Civic Ballet, has fallen in love with the art. She travels wherever she can to see professional performances, and she has even started to study ballet— so that she will have a better understanding of the problems of the dancer and be able to better explain them to others.*

*The Erie Civic Ballet was born in January 1957, and gave its first performance in May of that year. Since that time the company and the organization around it have grown steadily. Its Board of Governors has increased from eight to fourteen members. A contributing membership has been set up. This fall a Ballet Guild of twenty-five members was formed. And the publicity department, too, has grown.*

*Perhaps as you read Miss Shepard's "how to," you will be reminded of publicity ideas that your own group has found effective. If you would like to share these with other regional groups, our pages are open to you.* D. H.

Every regional ballet director, at one time or other during the formative years, feels impelled to write a book entitled, "So you want to start a ballet company— you fool!" Although the effort of starting a company does eventually pay off, most directors have to face the proverbial "brick wall." Several factors can cause this, but perhaps the most disturbing one is lack of acceptance in the community.

Usually, lack of acceptance stems from lack of understanding and knowledge. And that's largely a matter for good promotion.

### Who Is Your Audience?

The first element to consider in promoting a regional ballet company is the potential audience. Who are the people you want to entice into your theatre? Virtually every community can be roughly divided into the following categories:

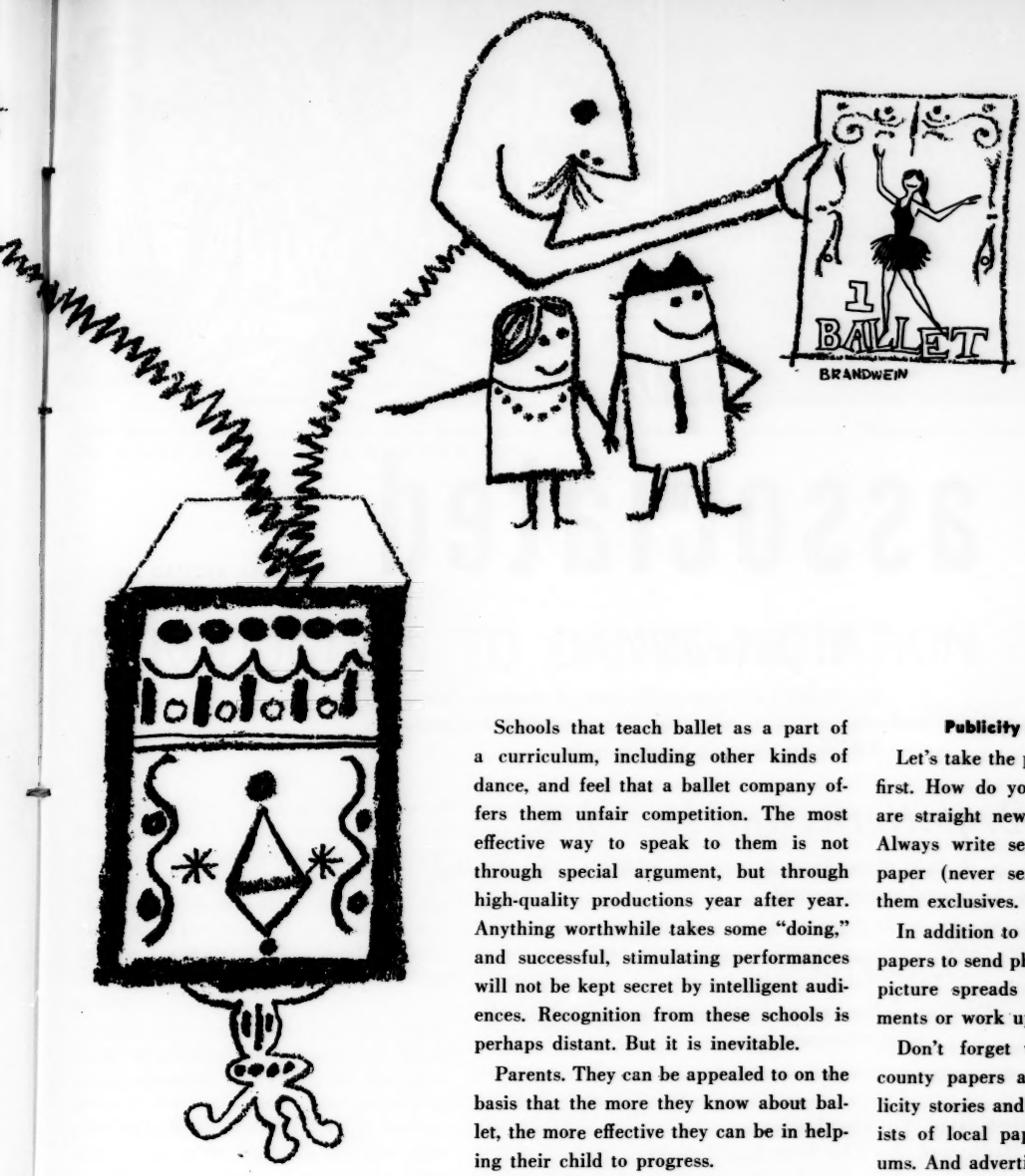
Balletomanes. They're no problem — they're sold before you begin.

Those who know nothing of the art but are curious. Here is an opportunity to explain how magnificent the art really is.

Supporters of other civic cultural activities. Here too is a good potential for an attentive audience. Their love of music, art, theatre and literature will lead naturally to ballet. You must make them aware of how much all the arts have in common.

Those who know a little about ballet and believe they don't like it. These are a real challenge. If they have been open-minded about the subject and have taken every opportunity to see ballet, there isn't much you can do about them. But you will probably find that very few of them have really seen much ballet, and that is the angle you can work on.

Those who say they don't like ballet but have never seen it. Ask them if they have ever heard the slogan "Try before you buy." Appeal to their sense of adventure and fair play.




Schools that teach ballet as a part of a curriculum, including other kinds of dance, and feel that a ballet company offers them unfair competition. The most effective way to speak to them is not through special argument, but through high-quality productions year after year. Anything worthwhile takes some "doing," and successful, stimulating performances will not be kept secret by intelligent audiences. Recognition from these schools is perhaps distant. But it is inevitable.

Parents. They can be appealed to on the basis that the more they know about ballet, the more effective they can be in helping their child to progress.

Now that you have pin-pointed your audience, how do you reach them? Television and newspapers are probably the best media, with radio and word of mouth (via speakers' bureaus) as fillers.

The year's publicity for a ballet company may be broken down into two categories—performance and non-performance. It is more intense and spectacular during the few weeks before a performance (and TV time and newspaper space are easier to get), but there should be a constant stream of publicity all through the year.

**Publicity on Performances**

Let's take the pre-performance publicity first. How do you set it up? Most basic are straight news stories for the papers. Always write separate releases for each paper (never send carbon copies). Give them exclusives. They'll appreciate it.

In addition to straight stories, invite the papers to send photographers to do special picture spreads for the Sunday supplements or work up spreads yourself.

Don't forget to send releases to the county papers and distribute short publicity stories and quips for specific columnists of local papers and for society columns. And advertisements on the entertainment pages are also a must.

Television has infinite possibilities. Spot announcements (20-second or 8-second) are important. And to make them more effective visually, prepare some sort of slide. Approach stations for public service spots. You'll get some—not a full saturation—but some. Radio spots, 30 or 60 seconds long, are important, too. Write your own copy in all cases. Be brief, to the point, crisp. And remember, too, that catchy phrases are a help.

*(Continued on Page 88)*

*successful*
*recitals*
*begin*
*with*

# associated

## 1. *fabrics*

*See today's greatest collection of costume fabrics and accessories in our 1959 Costume Fabric Catalog . . . FREE to dancing schools only.*

## 2. *patterns and sketches*

*6 new sketches and patterns added to our sketches and pattern catalog.*

## 3. *service*

*Prompt deliveries and cooperative service on all your requirements.*

**As You Are Dedicated To The Dance —**
**We Are Dedicated To The Dancing Teacher**

**Associated Fabrics Company,** 10 East 39th Street, New York 16, N. Y.

☐ Send us your 1959 Costume Fabric Catalog (schools only)

☐ Send me full details on Patterns

Date of Recital_____

School_____

Street_____ City_____ State_____

*Left: Late 15th-century woodcut of a Basse dance. Right: Example of notation in "Margaret of Austria's Dance Book," 1460. The original is in silver and gold on black paper.*

**YOUNG DANCER SECTION**

# INTRODUCTION TO DANCE NOTATION

## *Chapter II: THE DANCE BOOK OF MARGARET OF AUSTRIA*

The exact date of the earliest system of dance notation is rather hazy, but it is a good five centuries ago. In the Municipal Archives of Cevera, Spain, there are two 15th-century manuscripts in which the dance steps are recorded by means of vertical or horizontal strokes, while in one, letters are used as abbreviations of step names.

About 1460 *Margaret of Austria's Dance Book*, a silver-and-gold beauty on black paper, appeared. It is confusing, for forty-three of the forty-nine dances notated in it are exactly like those in *L'Art et Instruction*, which is attributed to the later date of 1488. It has been suggested by Miss Derra de Meroda, in *The Dancing Times* of December, 1937, that *Margaret of Austria's Dance Book* and *L'Art et Instruction* are both copies of a still earlier notation, possibly the lost Golden Ms. Actually, earlier systems of notation than any now known may turn up at any time when a privately owned collection is given to some public library and subsequently catalogued. If you like playing private detective, keep your eyes and ears open when visiting museums or collections of dance memorabilia. The finder of an earlier notation will be heralded.

Reading these old manuscript notations is considerably easier than might be expected, for dancers of the past did exactly what you do today. If you wish to remember a pas de basque, you might write "pdb." So did the dancers of the early 15th century merely shorten the names of the dance steps they knew. They wrote "b" for *branle* and "r" for *reverencia*, "s" for simple, and "d" for double. In the old manuscripts, if you repeat a *branle*, you merely write the "b" twice—"bb." Should you decide to do it five times, there would be five "b's," looking rather like this: "bbbbb"! If you're to go straight ahead, there's a little line (——), and if to one side or the other, the line will go up and down. There's a great deal more to it than that, of course, but it is perfectly sensible and easy to understand.

If you are interested, take a look at *The Manner to Dance Basse Dances*, translated from the French into English by Robert Copland in 1521. It is fascinating to attempt to decipher. Mr. Copland writes: "A 3 betokeneth a reprise and 5 number 3's betokeneth five. Never make 2 or 4 together. All basse dances begin by singles or *reverences* and end with a *branle*. Doubles and reprises are sometimes called *desmarches* and the *branle congé*—in English . . . Leave!"

Actually, there is even a fragment of a notation, dated 1445, by Jean d'Orleans describing dances done at a ball in Nancy, France, in letter notation—well before either of the two notations mentioned above were supposed to have been in use. The Orleans notation is very short, consisting of only two pages.

Of course, there is a question as to whether a dance notation which requires previous knowledge of how to do a step is a real dance notation, but, if we accept *Margaret of Austria's Dance Book* and *L'Art et Instruction* as notations, then we must also accept the fact that unless you know the steps for which the letters stand, you can't read, write or dance them.

While these early notations are fascinating, not too much is available to the student in the way of research material, but the main thing for a young dancer to know about notation is that dances have been written down in various systems for over five hundred years. Then, by familiarizing yourself with a few of the more important old notations, you will prepare yourself to accept, to learn, and to use the notations available to you today, and you will not make the mistake of saying that dance is an illiterate art with no literature.

*THE END*

**Curtain Call Costumes, inc.**
Box 583 — York, Penna.

Famous for Continuous Leadership in Ready Made Recital Costumes
*Manufacturers & Designers*

**HINOTE DANCE FESTIVALS**

*THREE DAYS OF DANCING ENJOYMENT*

**FLINT - IMA Auditorium - JUNE 26-27-28**

**NEW YORK - Manhattan Center - JULY 10-11-12**

**TOP FACULTY**

**WATCH NEXT MONTH FOR FURTHER ANNOUNCEMENT**

For Brochure, Write to

**HINOTE DANCE FESTIVAL**
**BOX 337, FLINT, MICHIGAN**

**SPOTLIGHT**
costumes

Curtain going up — and the "Spotlight" is on our 1959 line of original dance recital costumes! Each of our brand new designs is a masterpiece of line, flawless fit and ready-to-wear. Send for your free illustrated catalogue today.

by
**Modern Youth**
177 S. HIGH STREET, COLUMBUS, OHIO

# IN THE SCHOOLS

*The youngest dance team on Broadway are undoubtedly brother and sister Bobby and Patty Mariano, currently appearing in the hit musical "The Music Man." They attend NYC's Professional Children's School.*

Gunther Neuman

*Dee Von Meade, 8, is a pupil of Rona Byron of Coral Gables, Florida.*

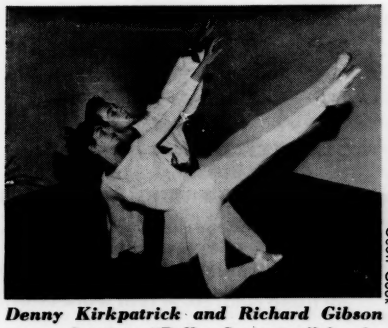
V. Sladon

*Pupils of ex-Ballet Russe NYC teacher Nina Rayewska perform a Russian folk dance. Facing camera, l. to r.: George Montalbano, Marina Gordins, Helen Vekoff Karpia, George Schik, Andrew Sebris and Paula Usovitch.*

Romaine-Skelton

*Bette Erickson, of the Alexandra Sawicka Sch., Berkeley, Calif., was a lead dancer in Mme Sawicka's "Ballet de la Jeunesse" before an audience of 3,000.*

*Leigh Ende, 7, of the Beata Sorell Sch., Fresno, Calif., as the Sugar Plum Fairy.*



Geoff Cook

*Denny Kirkpatrick and Richard Gibson were soloists in "Ballet Contrasts," by the Olga Ziceva Sch., San Mateo, Calif.*


TAFFY'S SHOW STOPPERS

*presents*

kimbo kids

Trade Mark

costumes

**Companions to**

kimbo records

**THE MOST SENSATIONAL NEWS IN COSTUMES EVER!**

**LITTLE CHI-A-NESE**

*(Kimbo Record #144)*

Here's just one of the new **Kimbo Kids Costumes.** They're all available in adult as well as children's sizes and come in a wide range of colors, too.

Now, for the first time, music, choreography **AND COSTUMES** . . . all designed for each other! Imagine how easy it is now to plan recitals with this brand new, exciting world of **Kimbo Kids Costumes** to match all the favorite **Kimbo Records.** And **Kimbo Kids Costumes** are so low in price, so complete in every detail, they make sensational **value** news, too.

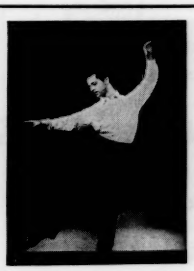
**SEND FOR FREE CATALOG**

New, full-color catalog shows all the KIMBO KIDS COSTUMES and new SHOW STOPPERS RECITAL COSTUMES for 1959. Catalog and Teacher's Price List sent return mail.

**TAFFY'S** SHOW STOPPERS

**138 The Arcade, Cleveland 14, Ohio PRospect 1-3236**





**LEARN TO RELAX — AS YOU DANCE**

*BALLET, MODERN, SOCIAL*

*Adult beginners are especially welcome*

Professionals: Try our stretching machine to relax into perfect placement. Leading physicians recommend our dance therapy for the handicapped.

**MILTON FEHER SCHOOL OF DANCE & RELAXATION**

200 W. 58 St., NYC CO 5-8971

## Maisie, the Star Costumers mannikin, says:

# "We're busy as bees!"

***Even Busier . . .***

You see, we want the whole town to be buzzin' about *your* dance recital. So we're stitching day and night, giving lavish care to every dance recital costume we make. And as teachers all over the country know, if Star Costumers make it, it's a honey!

But you get more than a honey of a costume from Star Costumers. You also get *dependable prompt delivery*. All we ask is that you order your recital costumes early.

Already the orders are swarming in. If you haven't sent for our new catalog yet, there's still time. But please hurry!



**Bzzzzzzzzzzz . . .**

**The Star Costumers 1959 Catalog is FREE to teachers and schools. Lovely professional sketch designs, all hand colored. *A real work of art!* *Write for your copy today!***

**Star Costumers**

**112 West 44th Street, New York 36, N. Y.**

***Creative Pioneers in the Art of Dance Costuming for Children***

*Jane Miller illus. from "On Your Toes, Susie"*

## YOUNG DANCER'S BOOKSHELF

*BY REGINA WOODY*

**Ages 6 - 10**

**On Your Toes, Susie**
**by Lee Wyndham; illus. by Jane Miller**
Dodd, Mead & Co., NYC, 1958
119 pp. $2.50

Susie, by now, is an old friend of most youngsters studying ballet, for this is the third of the "Susie" series. In this book, Susie, at long last, is allowed on toe, and it is a momentous occasion. However, Susie's life is positively blighted by a new pupil, Mimi, who has studied ballet in Paris and is not averse to showing off.

The book is fun, the ballet commentary correct, and the cat and monkey angle — pets of the teacher and Mimi — complicate the story most amusingly. Every young dancer will sympathize with Susie when she falls flat in a series of pirouettes, because of failing to "spot" properly. Jane Miller's fine illustrations fit the spirit of the tale most happily. Altogether delightful and unusual.

**10 - 14**

**The First Book of the Ballet**
**by Noel Streatfield**
Franklin, Watts, Inc., NYC, 1953
Illus. 93 pp. $1.75

Here is a semi-fictional story which is an absolute delight. There is a miniscule history of ballet, barre exercises, astonishing facts, the stories of famous ballets, and some lovely pictures. If you are completely new to ballet, this book will be of the greatest interest and help, but beware of believing it blindly, for it is written by an English woman, and ballet in England and the U.S. differ quite a bit. Nevertheless, it is a very satisfying and useful ballet book. *THE END*

## We're Snooty!

. . . about our merchandise — it's the best! (That goes without saying) So is our service . . . and our customers are the nicest! Join the roster of our satisfied clientele. You'll find Ben & Sally dance shoes, leotards and accessories unsurpassed.

*A WORD ABOUT OUR CATALOG . . .*
*It's FREE — chock full of everything you'll need for dancing hours. Send to Dept. D, Ben & Sally, 1576 Broadway, New York 36, N. Y.*

Ben & Sally

*Dance footwear & accessories*

SERVING THE DANCER FOR 35 YEARS

Agencies in principal cities

**Clip the coupon below**

**for READER SERVICE REPRINTS**

the DANCE Magazine articles you've liked most . . . the ones you've wanted to keep . . . yours in handy reprint form.

**25c each — 5 for $1.00**

*(N.Y.C. residents add 3% sales tax)*

**Circle the number before each choice . . . enclose remittance . . . and mail.**

**Here's my remittance in the amount of $_____**
**Send me the following:**

1. Directory of Dance in Colleges (50c)
2. Booklist for Young Dancers
3. Toe Shoes When?
4. How to Knit Tights
5. How to make a Leotard
6. Cha-Cha-Cha Instruction
7. Mambo Instruction
8. Merengue Instruction
9. Modern Dance Exam for Teachers
10. Ballet Exam for Teachers
11. Ballroom Exam for Teachers
12. Lindy Comes of Age (Instruction)
13. Magic of the Merengue (Instr.)
14. That Romantic Waltz (Instruction)
15. Paso Doble Panorama (Instr.)
16. Calypso Bandwagon (Instruction)
17. Rumba-Cuban Style (Instruction)
18. How to Run a Ballroom Contest

**Name** _____

**Address** _____

**City** _____ **Zone** _____ **State** _____

**DANCE Magazine** **231 West 58 St.** **New York 19, N. Y.**

• ESPINOSA'S World Famous BALLET BOOKS •
Analytical Description of all the Orthodox Technique
Elementary $2 Intermediate $2 Advanced $3 100 Simple Enchainements $2
SPECIALLY COMPOSED MUSIC for Barre, Adage, Batterie, Etc.
which may be used in conjunction with the above books
Grade 1-3 . . . . $1.50 Album of Twenty Elementary, Intermediate,
Grade 4 & 5 . . . $1.50 Grade Dances . . $1.50 Advanced . . . $1.50 each
Remittance with order to:
THE BRITISH BALLET ORGANIZATION
Woolborough House, 39 Lonsdale Road, London S.W. 13, England
The Organization's Quarterly Bulletin costs $1 a year (post free)

ONLY $3.50 PER MONTH for a 3 line ad, in our yearly listing of Dance Schools. Mail today to DANCE Magazine, 231 W. 58th St., N. Y. 19, N. Y.

COLOR-COORDINATE YOUR COSTUMES-WITH Kling's MATCHING BALLET SHOES
Available in 16 Colors
WRITE FOR NEW CATALOG
BLACK WHITE PINK RED YELLOW GREEN DARK BLUE LIGHT BLUE PURPLE ORANGE AQUA TAN GREY CHARTREUSE LAVENDER FUCHIA
Soft, glove-fitting leather ballet shoes made on a toe shoe last—it shapes with the arch of the foot. Soles and inner soles are double stitched. Full canvas lining provides extra wear. Pleated toe. Order in any of 16 beautiful colors! (When ordering—Send outline of foot and size of ordinary street shoe worn.)
AVAILABLE WITH ELASTIC BINDING OR CONVENTIONAL BINDING AT SAME PRICE!
Kling Shoe Co.
218 South Wabash Ave.
Chicago 4, Illinois



# FACE AND HANDS

*BY ANTONIA DOBROSLAVIC*

The ravages of wind and cold are about the same as those of the sun and dryness to the skin. So whatever applies to Eastern and Northern weather is equally applicable to weather in the West and South.

All the elements, except fog, roughen and dry the skin. The hands and face are most exposed, so they suffer the most from the slowly devastating elements. Products manufactured by man, used incorrectly, can be just as devastating. The ravages of time are as nothing compared to the ravages of the elements and lack of skin care.

As always, cleanliness is foremost. Creams, gently applied to face and hands, help to retain a soft, supple texture. Some skins cannot tolerate soap. In such cases, a cream or lotion can be used as a cleanser, carefully wiped off with tissue until all traces are removed. Gentle washing with warm water, followed by a splashing of cold water, will leave the face clean and fresh-feeling. If the skin is dry, a film of cream can be applied, gently worked into the skin and left on over-night, or until ready for make-up.

Skin eruptions are usually a sign of bodily upset, and should be treated from the source. If squeeze you must, then do it carefully, with a piece of absorbent cotton, and dab with alcohol to avoid further infection. There are a number of antiseptic, drying medications which can be applied to cold sores to relieve any existing pain and help to heal the area in a short time. Make-up and lipstick should not be applied until they are quite healed.

Hands can be protected by being kept carefully dried after washing. Gently pushing back the cuticles with a Turkish towel while drying the hands will keep them soft and supple, helping to avoid cracks.

Application of a hand cream after each drying, and more frequently during the day for dry skins, will prove most beneficial. Elbows should not be neglected, and benefit from the same treatment.

Chapped hands and lips need more special care, and can be treated with special medications obtainable at drug stores.

Don't wait until the damage has been done. Make care of skin a daily procedure.

*THE END*

# HERBET

## PRESENTS THE FINEST IN RECITAL COSTUMES

**SEND FOR**
**NEW**
**20 PAGE**
**1959**
**COLOR**
**CATALOG**

**PRICES**
START
**$1.75**

**FREE**
**TO TEACHERS**

**HERBET DANCEWEAR**
1674 BROADWAY
NEW YORK 19, N. Y.

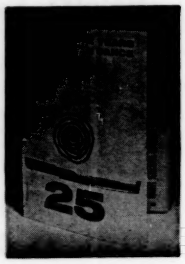
**Please Send Me FREE New 20 Page 1959 Color Catalog**

NAME .....

ADDRESS .....

CITY & STATE..... SCHOOL.....

# for your Dance Bookshelf




**25 YEARS OF AMERICAN DANCE**
**$3.95**

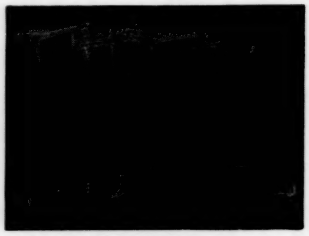
**A uniquely beautiful book covering every phase of dance in America.**

500 rare photographs (many full page) of dancers you know and love . . . 80 articles by major writers . . . 234 pages . . . large type for easy reading . . . fully indexed . . . luxuriously bound in blue and gold with red, white, and blue gift jacket. actual size 9x12

**TECHNIQUE BOOKS BY THALIA MARA**

Do's and Don'ts of
**BASIC BALLET BARRE $2.50**

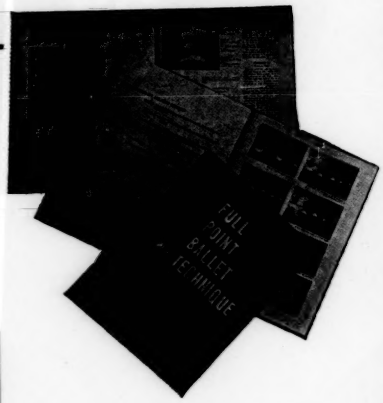
Easy to follow book showing fundamentals of posture and placement — pliés — battements — (tendus, dégagés, retirés, frappés, soutenus) — ronds de jambe — petits battements — grands battements — développés — relevés.



Do's and Don'ts of
**BALLET CENTER PRACTICE $2.50**

Important new sequel to "Ballet Barre." Carefully outline fundamentals of body line — port de bras — épaulement — basic body positions (croisé, écarté, effacé, épaulé — arabesques — attitudes — pirouettes — adagio).

**Each book contains nearly 100 photographs — hard cover — 48 pages (8½x11)**




**TECHNIQUE BOOKS BY EILEEN O'CONNOR**

**$2.50 each — 3 for $7.00**

**Ballet technique fully illustrated by famous dancers.**

FLEXING FOR BALLET — exercises to reduce tension and increase strength.

ELEMENTARY FULL POINT TECHNIQUE — arabesques, extension, turns.

INTERMEDIATE FULL POINT TECHNIQUE — combinations, variations, and simple classes.

Each book hard covered.

**CUT AND MAIL THIS FORM TODAY**

Send me the following books. My Check for $_____ is enclosed.
Orders up to $3.00, add 15c postage. $3.00 or more, add 25c postage & handling. (N. Y. C. residents add 3% sales tax)

☐ 25 Years of American Dance
Thalia Mara's Do's and Don'ts
☐ Basic Ballet Barre
☐ Ballet Center Practice

O'Connor Technique Manuals
☐ Flexing for Ballet
☐ Elementary Full Point
☐ Intermediate Full Point

Name_____ Street_____

City_____ Zone_____ State_____

**DANCE Magazine** **231 West 58 Street** **New York 19, N. Y.**


**TAP SERIES**

# TAP DANCING FOR GROUPS

*BY PAUL DRAPER*

I fear that last month I gave the impression that tap dance technique is in itself a simple thing to learn. I should have made it clear that it has been *made* simple. It is, in fact, exceedingly difficult. It has been reduced to a series of slaps, scuffs and shuffles which are not hard to learn. But to make of tap dancing the art form I wish for is a quite different matter. Not only must other basic forms of dance be studied and learned, but the generally existing concept of tap technique must be radically revised. The foot and ankle technique which should be basic equipment for tap dancing is a far cry from brush-heel-slap-slap-step-step.

This month I offer a suggestion for school recitals. Instead of giving a routine to an entire class, graded to the least proficient students, try having different groups of students do different things at the same time, as in part singing or a musical composition with counter-melodies.

A very simple example would be to have half the group step on 1 and 3 and the other half step on 2 and 4. The first group might move from left to right, starting with the right foot and facing the front, so that the left leg would cross over the right as they moved across the floor. The second group would do just the opposite, starting on the right side of the room and from a position which would bring them behind the first group as the two groups cross.

This is a very simple example, but it will serve to indicate what I mean. There is a rich field of choreographic invention here for those who are interested. Suppose that some students do a very clean waltz clog in even eighth notes, and some others have not advanced that far. Let these others do a bass rhythm such as "1, 2, hold, and 4" behind the front line. Do this with a stamp, stamp, step, step. They don't have to do this in place—try it turning to left and right or moving forward and back. There are endless variations. Let one group walk on the beat to 4/4 music;

*There are two typographical errors in last month's article for which we humbly apologize. On p. 84, par. 4, line 3, "the original users" should have been "the original uses." On page 85, par. 1, line 7, "The identification of a foot . . . technique" should have been "The simplification . . ."*

let another group walk to make three even beats in the 4/4 bar (i.e., half-note triplets, 3/2). The resultant sound will be "1, 2 and, 3, a 4," and you will have your first experience of rhythmic counterpoint. Now let a third group, or a soloist, do two foot pull-backs, four sounds, on the "and" after 1 and on the "and" after 3. You will find that no one has anything very difficult to do and that the total effect is very interesting. (This, of course, pre-supposes that everyone can count and keep time.)

Tap dancing in canon form is rhythmically analagous to singing "Row, Row, Row Your Boat" or "Frère Jacques." Take any simple routine and have one group start two measures later than another group. Be sure that the routine is not too fast nor too overcrowded with taps. As you progress, you will discover ways of making the rhythms and movements intertwine so that the end result is a more valid whole than the haphazard approach outlined.

There is one more way to make use of groups in tap dancing. You are all familiar with the old vaudeville routine of "challenge" dancing. One of two or three dancers would do a series of steps, usually of eight bars duration, and another would follow immediately. The object was to give each dancer an opportunity to do his best and flashiest steps. We can apply this same method with a different aim to a group. In this case a dance should be made up which needs two or three groups. Let one group begin with an eight or a four-bar step in unison. As an example, let's take the "essence" step (slap, slap, slap, slap, step—counted "and 1, and 2, and 3, and a 4".) Have a group of four do it for four bars. When they have finished this, have them continue to move, but without a sound, stepping gently on 1 and 3 of the next four bars. While they are doing this, let a second group begin with a very loud step in double time. This step should be forceful. It should continue for four bars. Then have the first group answer. They may do this either in kind or by a pleading repetition of their first step. The second group might remain in a pose while this is going on.

With just this outline you will soon find yourself led into a delightful field of inventive exploration. If you find you really can't develop any of these suggestions, let me know and I'll spell it out. Think of sopranos and altos and tenors and basses. Think of violins, oboes, flutes, cellos and drums. Think about harmony, fugues, canons, and counterpart. Listen to examples of all these. I think you will find many ways to increase your value and joy as students, teachers and dancers. *THE END*


*Successfully Produced Children's Ballets*

Detailed notes with all music listed

Two complete recitals with numbers for all age groups

**PRINCE INTO FOX — 12 DANCING PRINCESSES**
**$15.00 each**

**PETER AND THE WOLF — $10.00**

**BALLET IN RED — STRAUSS WALTZ — $5.00 each**

David Preston — 4201 6th Ave., Fort Worth 15, Texas



Recital Magic

BY LOSHIN'S

#305 "Fluerette"

Satin front Leotard, Sequin trim, Springweave back, Satin top skirt gathered with flowers. Sequin trim on net underskirt. Colors: White, Pink, Copen, Maize, Mint and Orchid.

CHILD $6.75 ADULT $7.25

#316 "Modern Jazz"

Black halter-neck all spring-weave Leotard with white pom-poms. 4 tier Black & White Nylon net tu-tu. Black & White only.

CHILD $5.25 ADULT $6.00

FABRICS • RECORDS • SHOES • COSTUMES • DAISYTOGS

DISTRIBUTOR OF Capezio And DANSKIN PRODUCTS

TEACHERS: Write today on your letterhead for our spectacular Recital Magic Spring Catalog

Loshin's 300-302-304 WEST FIFTH STREET CINCINNATI 2, OHIO

*WE'LL GIVE YOU AN EXCLUSIVE NUMBER*

**ART TEEN RECITAL COSTUMES**

*For those with limited budgets in mind — and that's everybody*

Never has Art Teen offered so much styling, so many numbers for your Recital. Here are beautiful, professional costumes that are really new and exciting . . . 50 new styles . . . you'll be able to find a special costume — an exclusive number — you'll never see elsewhere for every style of dance.

Novelty selections include animals of the forest, fishes and barnyard fowl costumes. Send for the catalogue today. FREE to regular customers; $1 per copy for new customers which you deduct from first sale.

These costumes were especially designed with limited budgets in mind. Factory-quoted prices for schools only. WE PAY POSTAGE when check is sent with order.

**ART TEEN Costume Co.**

226 So. 11th Street, Philadelphia, Pa.

*WHOLESALE DANCE SUPPLIES*

Teachers: Write for our catalog & whlse. prices.

*Style Queen, inc.*

1536 West 7th Street
Los Angeles 17, Calif.

**VELMO RECORDS**

★ **8** ★

**NEW RELEASES**

***Ask Your Dealer***

**REVIEWS** *(Continued from Page 28)*

lived expressions of evanescent eras! As a reflection of the emotional temper of a social period, they are invaluable. And for sheer interest of movement, they are incomparable. The impulsive, effervescent inventions offer untold possibilities to the choreographer and endless delight to the pleasure-seeking observer.

Messrs. Minns and James danced with skilled assurance and versatility, effortlessly adapting themselves to the panorama of historic styles. Their flair for comedy gave their satires the proper bite, and their feeling for characterization enhanced all their numbers. Miss Washington, new to the group, lacks their naturalness.

Professor Stearns kept the continuity smooth and provided valuable background information, including, whenever possible, precise dates for the dances. He also added to the authenticity of the program by using contemporary recordings to accompany the dancers. *S. J. C.*

**Jose Greco and his Spanish Ballet**
**Brooklyn Academy of Music**
**January 10 and 11, 1959**

In his only New York appearance this season, José Greco presented a program that was as slick and sleek as his tight-fitted trousers. His dancers are technically adept and gorgeously costumed. His program has color and variety and is well paced. But the spontaneous fire, so essential to this idiom, is lacking.

There were some notable performances —among them José Molina's classic variations and Paul Haakon's characterization of the Mayor in a badly condensed version of *The Three Cornered Hat.* Gitanillio Heredia of the "Bronze Gypsies" provided some brilliant zapateado. But the evening as a whole was smooth and unexciting.

This is, however, a minority report. A full house, plus standees, all thought it was great. *S. J. C.*

**IN THE NEWS**

***WILLIAMSTOWN "CYRANO": One of the 8 prods. by the Williamstown, Mass., Theatre Foundation last summer was "Cyrano," original musical dir. by Nikos Psacharopoulos, with choreg. by Martha Myers, and Dorothy Silverherz as lead dancer and asst. choreographer.***

**NEW DAN DAILEY ADULT DANCE CLUBS STARTED**

The Membership Committee of Dan Dailey International Dance Clubs wishes to announce the opening of its new Santa Monica, Hollywood, Downtown and North Hollywood Chapters and to inform prospective members that applications are being accepted now. Free dance instructions and practice with other members makes it possible to improve your dancing immediately. The cost varies from $1.90 to $2.50 weekly on a membership plan. Because of the tremendous need and the low cost the quota will fill fast. So, for those who don't want to "miss out," call right now and arrange for a personal interview while introductory rates are in effect.

**PROOF POSITIVE OF THE POWER IN A NAME!**

This copyright ad pulled 120 inquiries in one week. Let me show you how to make $10,000 - $20,000 - $30,000 net per year! Choice franchises going fast. Call, write, or wire LEW CARTER, Hollywood 4-2653 Dan Dailey Dance Clubs, P.O. Box 1602, Hollywood 28, Calif.

**DONALD SAWYER**

**BALLROOM DANCING**

Write for new list of Teacher's notes
150 E. 53rd St., New York 24, N. Y.
PLaza 5-9785

**MORE DANCE STEPS**

"Easy Cues for Ballroom Dances" ($2.00 Postpaid) contains 20 steps for each dance; Tango, Rumba, Samba, Mambo, Fox Trot, Waltz, Swing (Jitterbug).

SUMMER VACATION DANCE CLASSES

Featuring the "EASY CUE METHOD"
35 hours instruction, learn all dances. Good rooms & fine food. A party every evening.
5 days & 6 nights at a beautiful resort
ALL FOR ONLY $70 to $89 per person depending on your choice of accommodations
FOR FREE BROCHURE WITH COMPLETE DETAILS
or To Order Book "Easy Cues for Ballroom Dances" write
**MEL DAY DANCE STUDIOS**
3640 STATE STREET BOISE, IDAHO

*NO STEPS*

Don't Be A Dancing Robot
Learn Rhythm & Body Movements
For Cuban Rumba-Mambo-Cha-Cha
**ROBERT LUIS**
36 Central Park So., N.Y.C. EL 5-7990

**JOHN CLANCY**

**BALLROOM ROUTINES**

*Now Featuring*
"PLAY PARTY DANCES"
WRITE FOR 1959 LIST
John Clancy Studios 218 W. 47, N.Y.C. 36

# Ballroom U.S.A.

"a-magazine-within-a-magazine"

BALLROOM EDITOR: Donald Duncan ASSOCIATE BALLROOM EDITOR: Dorothea Duryea Ohl

CONSULTANTS:
Helen Wicks Reid, Carl L. Braun, Jr.

CORRESPONDENTS:
*Mid-West:* Louise Ege, *Edgewater Beach Hotel, Chicago 40, Ill.*
*So. Calif.:* Katherine Sheehy, *13110 Riverside Drive, Sherman Oaks, Calif.*
*No. Calif.:* Gladys Blankenship, *700 Arlington Ave., Berkeley 7, Calif.*
*Southwest:* J. H. Vandapool, *909 Avenida Estrellita, Albuquerque, N. M.*

## SAMBA TIME IN RIO

*Samba Music and Dancing Keynote Carnival Season Festivities in Brazilian Capital*

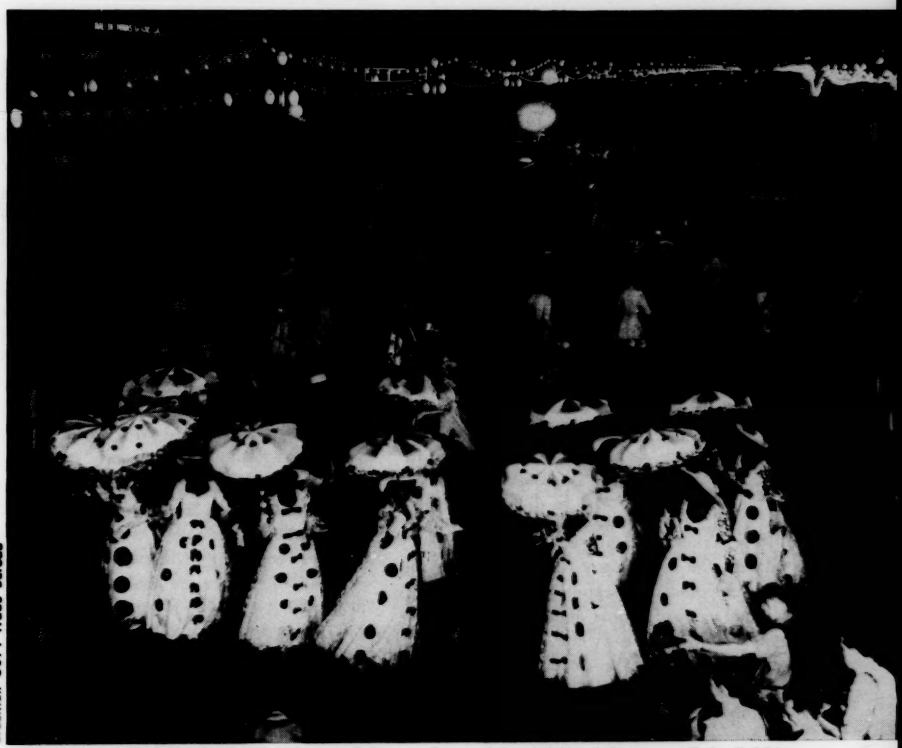
*BY ROBERT FERRIS THOMPSON, JR.*

Each February Rio de Janeiro is awash in a flashing sea of torsos, beads, masks, tamborines and incongruities. *SAMBA! CARNAVAL! SAMBA DA NOITE PARA O DIA!* ("Samba and Mardi Gras on a 24-hour basis.") Sadly enough, however, in the U.S. there will be no corresponding upsurge in samba — Manhattan's annual Carioca Ball excepted — this month or at any time during the year. For the truth is that the mambo, cha cha and merengue have all but eliminated samba from many of our ballrooms. Yet this dispiriting development can be remedied. One problem lies in the average Yankee's attitude toward Latin dance, well characterized by a *New Yorker* cartoon of a few years back in which a businessman tapped a young beauty on the shoulder and asked, "May I have the next dance — provided it isn't a rumba, samba, mambo or conga?"

On the other hand, when a North American goes to a baseball game his enjoyment is informed and aggressive. Catcalls or encomiums bridge the gap between the bleachers and the mound and every fan knows what to yell at the appropriate moment. When Mickey Mantle steps up to bat, the fan compliments an afternoon of skill with batting average and anectodes. In other words, he has knowledge of the sport *in depth*, its atmosphere as well as fundamentals.

Not so on the dance floor when he hears a samba. Either he heads for the bar or he mechanically runs through a basic his wife forced him to learn. But samba is not a capsulized social grace. Neither is it, to borrow from sociologist Phillip Ennis' felicitous criticism of North American Latin ballroom, "a given set of technical formulae to be first mastered, then possibly enjoyed." Samba, like baseball or jazz, has its history, its critics and its heroes. It even has a characteristic cry. A command of the elements of its atmosphere can charge an evening of samba dancing with the spirit of high pleasure.

Begin with history. Samba appeared around 1922 in Rio de Janeiro, born in Rio's hillside slums and derived from the rocking rural samba, a round dance and



Brazilian Gov't Trade Bureau

***CARNIVAL STREET SCENE: The nightly pre-Lenten festivities (this year Feb. 7-10) are always a big tourist attraction in Rio de Janeiro. A year ahead of time folk from the hills around the Brazilian capital form individual groups to rehearse samba routines for the annual competitions. Though poor, the participants save up for lavish and imaginative costumes.***

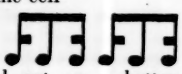
Brazilian Gov't Trade Bureau

***DRESS-UP TIME: Carnival in Rio is fun for everyone. At left, an ornately costumed street parade; at right, a diminutive hula girl and a "carioca" dance the samba.***

New World descendant of the West African counter-clockwise circle dance. *(cf.* the "ring-shout" of our own Deep South".) "Escolas de Samba" (samba schools) sprang up almost spontaneously among the poor people in the Rio hills. These were specialized dancing societies which devoted months of loving care to the polishing of choreography — piquant with rapid-fire footwork and sensuality — for each year's Mardi Gras. The "samba schools" called their performances *batucadas.*

Downtown Rio resounded before each Lent with West African sounds. Preceded by boldly colored flags, the samba schools poured into the Plaza Eleven and danced to songs of allusion (unrequited love was the lyric specialty) sung in call-and-response fashion. At the 1958 carnival the samba schools to watch were the "Big Four:" *Mangueira, Salgueiro, Portela* and *Imperio Serrano,* and the peak of samba intensity was reached along the Avenida Rio Branco.

The samba beat, based on variations of this rhythmic cell



is whacked out on a battery of small drums the most interesting of which is the *cuica,* possibly descended from the Congo-Angola *puita. Cuicas* emit a strange rhythmic whine which in the Congo was once associated with the dead; its very sound once made Congolese faint. But today in samba it is part of a pattern of revelry and joins with two guitars, a 4-stringed Portuguese lute (the *cavaquinho),* and innumerable tamborines to round out a typical ensemble.

Contrast between the soft rolling jingle of the tamborines and the acute "grunts" of the *cuica* is exciting and inspires performers in the samba schools to spin and cross their feet in splendid improvisations. You can dance to the interplay of *cuica* and tamborines in any good samba recording (SMC LP 505), (SMC S43), (SMC 1318), (Decca 18193).

The extraordinary blend of African rhythms and European melody in samba charmed Rio in 1922 and has been associated with the Brazilian capital ever since. From the hillside samba a downtown *genre* evolved, completely urban, composed and self-conscious. This was the salon samba, danced by couples, with the body swinging backward and forward, and it rapidly diffused throughout the world.

Fantasy is the essence of the samba of Carnival. In Rio last February *cariocas* (natives of Rio) did their sambas in swimming pools, at bars and in the ocean. Some samba-ed while smashing cymbals together about their knees, others kept time with whistles, still others, implausibly costumed as Sputniks, Moorish royalty, or gorillas, gyrated down the mosaic sidewalks. Negro virtuosi danced like chains of exploding firecrackers, sharp and percussive. Movie stars Van Heflin and Marilyn Maxwell were in Rio at the time but they were quickly upstaged by "gladiators," "sheiks" and "panthers" in full samba frenzy. One group in shorts, shaking insane antennae on their heads, sang a song in orbit: "Beep-beep-beep." Among USA choreographers Katherine Dunham best captures the calculated madness of a given Carnival in Rio. I recall one brilliant samba of hers, with two of her troupe on high stilts, performed in April in 1955 at Ciro's in Hollywood.

Samba lyrics are amorous and superb. It is a pity Portuguese is for most North Americans a secret language. However, Folkway Records has recently mitigated this problem with an LP (Folkways 953) wherein all samba lyrics are translated. Sambas sing of life frankly and topically and, in this sense, doubtless owe a debt to the West African song of allusion.

When I was in Rio in September 1954 I found that young *cariocas* had their favorite nightclubs, where they went to drink and listen to hot samba music, like USA hipsters digging modern jazz at the Blackhawk or Birdland. At one *boite* I visited, called *O Drink,* just off Copacabana Beach, the management dispensed white-hot samba to which the youngsters danced with Byzantine flourishes. The figures were faster than the eye and only a motion picture camera could have adequately documented the beauty of the improvisations. About 1 AM when the sambas began *really* to swing, the crowd shouted "OBA! OBA!" This was the samba cry, the mark of excitement and approbation, cognate with the hipsters' "Go, man, go!", the flamenco dancer's "Olé", and the grunt of Perez Prado. Some claim "OBA! OBA!" was the origin of our wartime phrase, "hubba, hubba." Perhaps. At any rate, it is a final element of samba atmosphere.

P.S.: Here is a concise description of a simple but highly satisfying samba step which was taught me by a *senhorita* from Porto Alegre, Brazil: the figure consists of a man and woman breaking away from whatever samba movement they happen to be dancing and "high stepping around." That is, the man takes seven or eight steps (no set number of steps) in a counter-clockwise circle, and the girl does the same in a circle of her own. With each step they bring the heel up high, approximately to knee-level, and bring it down sharply. The flow should be smooth and continuous. It is, of course, very simple to execute but if done precisely to the samba beat, the overall effect is quite smart.

I observed Brazilians similarly "high stepping" at the Macumba in the rue St. Anne in Paris in 1957 (the Macumba is a Brazilian rendezvous in France.) — only the man held the girl's waist with his right hand, her left hand in his and thus side by side they "walked" back and forth, about four steps each time, to and from the orchestra, yelling merrily, "OBA! OBA!"

•

## IT'S A DATE, BOYS — II

*Etiquette of Dutch Treat Date in This Month's Excerpts from Forthcoming Book*

*BY RUSSELL D. CURRY*

A Dutch Treat date (and by the way in Holland it's called an American Treat) is one on which everyone pays his own way, and a very good idea it is too. There is no reason why the boy (or his Dad) should always pay. Of course, actually he doesn't, as the girl reciprocates some time by inviting the boy. But more about this under the Girls' Section. Gentlemen, you do not "lose face" or lose your masculine prerogative by accepting an invitation from a young lady, or by extending a Dutch Treat invitation. There is one rule that you must observe, however: no

fair inviting her to go to the movies and upon reaching the box office turn to her and say, "Well, buy your ticket, this is Dutch Treat." No! That doesn't work. A Dutch Treat is perfectly correct stated as such in the invitation. I *would* suggest that you know the person pretty well before extending such an invitation. If you do, then it's a fine idea and one I heartily approve of.

I used it when I was working my way through school and money was scarce. There was a girl with whom I loved to dance and who enjoyed dancing with me. We went dancing all the time — Dutch Treat! She was the daughter of a very wealthy family while I, on the other hand, was working my way through school. It would have been absurd for us to wait for me to scrape up enough money to pay for us both. As it was, we both had a wonderful time. We could go dancing twice as often, and it was no hardship for anyone. When I had the money, of course I enjoyed nothing more than taking her out; but when I was almost broke, we still went out and still had fun.

Should you be under similar circumstances or should your allowance be small, don't hesitate to extend a Dutch Treat invitation. Just be careful how you do it and that it's clearly stated.

Now let me confuse you by saying that there are times when Dutch Treat is never mentioned and is still understood. If you are out, informally, in a crowd: Example — you went to the movies alone, and while there met a group of fellows and girls from school. One of them is a slick chick you've dated several times; so you *just happen* to find yourself sitting beside her. After the show, the gang wanders by the "Greasy Spoon" and some drip suggests getting something to eat. You have 25c with you and that's all. What should you do? Go ahead in and buy 20c worth for *yourself*. This idea was not yours. It was not an invitation. The group decided to eat, and as a member of the group, you are responsible for one member of the group only — *yourself*. It's Dutch Treat. And when the check comes everybody pays his own share. The slick chick you eat with pays hers too. Of course, if you had been flush and had suggested the idea of eats to her, that would have been an invitation and she could then assume she was your guest. One other point — you had 25c and you notice I suggest you order 20c worth. That's in case there is any tax or tip you'll still have a nickle left to take care of your own share.

**Who's the Boss on a Dutch Treat Date?**

As we consider extending and accepting an invitation a verbal contract, so we can consider a Dutch Treat a merger. When two companies merge they pool their resources. The larger and stronger company has more employees and so is responsible for more of the actual work. The smaller company contributes money and ideas. And so it is with Dutch Treat Date. There is no boss — or better still — you are both the boss. The boy being larger and stronger does the actual work. In other words, he must be just as thoughtful and considerate of the girl as he would be if he had invited her on a regular date. This is also true when he has been invited by her. However, all decisions, such as where to go or what to do, must be talked over and be agreeable to both.

**Responsibilities**

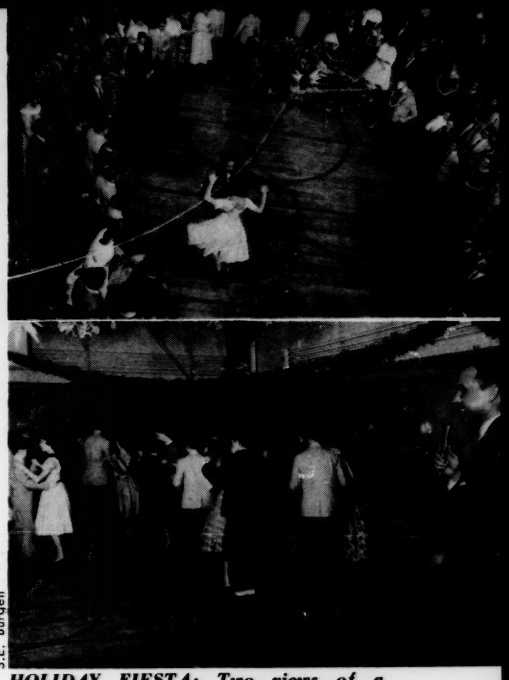
Again, accepting an invitation is entering into a verbal contract. Your host or hostess agrees to try to give you a good time and you agree to cooperate and help give everyone else a good time. Of course, you don't actually say this. The invitation may sound like, "Hey, Paul, hold it. I'm having the gang over to the house Saturday about 7:30 — nuthin' special — just some games and dancing and eats later. Should be through about 10:30. Grace and Fred, Barb and Hersch, Dottie and Norm, Jean and Bill are all coming. Are you and Aggie still speaking? Cause if *you* can come, I'd like to ask her."

It's a very informal invitation, but the information you need is all there. When you say, "Gee, swell, Aggie's fine with me — thanks a lot." You are saying, "I'll be there promptly. I'll be clean, well groomed and dressed as we always do for such a party. I'll enter into all activities and I'll help you any way I can to make the party roll. I'll dance with every girl there at least once. I'll offer to help serve stuff and clean up. I'll greet your folks when I get there and I'll say goodnight to them and thank them when I leave, etc."

Of course, if it's a large dance or a large dinner party followed by a dance, it probably will be impossible for you to dance wth every girl present. In this case you must make sure that you dance *at least* once with your hostess and if you are sitting (or at any time during the evening have sat) at a table with other girls, then you dance at least once with each of them.

**The Stag Invitation**

Now suppose you are invited to a dinner and dance — alone. In other words, you have no particular girl friend there who is your partner of the evening. All this is arranged by your host or hostess. There will probably be place cards — (and no fair sneaking in before dinner to rearrange them to suit yourself). You sit where your host or hostess designates — either by word or place card, and that's it. I mean you're stuck, brother — I mean the lady on your right is your dinner partner. I don't care if she has a pointed head with a hole in it, your job is to be pleasant to her. You don't have to admire the point or say the hole is attractive, but you do have to pay some attention to her — and, of course, also to the girl on your left . . . O.K., Boss?



S.E. Burgen

***HOLIDAY FIESTA**: Two views of a Christmas party at the Wakefield, Mass., YMCA for students of "It's a Date" author Russell Curry. Above, he demonstrates a figure for the group; below, he calls instructions for a mixer.*

**Calling For Your Date**

You have invited the girl, (correctly), and she has accepted. That means you have arranged for the transportation — either the family car, or bus, or taxi, or on foot and she abides graciously by your decision.

Let's assume you have the family car. Let's also assume that you have a license. You call for the girl at her home. By that I do not mean that you stand on the curb and yell and don't sit in the car and honk. You get out of the car, go to the door, ring the bell, are admitted, greet her parents —

***IRELAND'S GIFT TO DANCE: On Feb. 8, film notables and members of the Hollywood dance world pay tribute at a testimonial dinner in L.A. to Thomas Sheehy, esteemed teacher of many stars, who is on the mend after a recent illness. This photo, taken in the early Thirties, shows the renowned dancing master coaching a youngster named Gower Champion and his first partner, Jeanne Tyler.***

and I might add — *she's ready*. To be *punctual* is to be *polite*. After all, there is just so long that you and her Dad can talk about the weather, and it's part of her job to be considerate enough to be ready so she can rescue you and get you out of there. You tell the folks what the plans are for the evening, so they won't worry. (Note to smooth operators: You may find it advantageous to ask what time the folks would like their daughter home. Nine times out of ten they'll be so impressed at your poise and thoughtfulness that they'll leave it up to you, or at least make the time a minimum of half an hour later than they intended originally.)

You help her with her coat and open the door for her. It's not that she can't get into her coat or open the door by herself — she does it all the time. It's just one of those thoughtful things we do as boss.

When you get her to the car, you open the door for her and help her in. Wait until she's all in before you close the door.

When you arrive at the dance, unless you can park very near the door, it might be thoughtful to ask if she would like to be dropped off at the door. And say that you'll meet her inside after you've parked the car. She may elect to go with you and walk back, but if it's stormy or she has on her first pair of high heels, she'll be smart to allow you to leave her at the door. After all, she's not running any risk. She knows from the way you've handled things thus far that you're a gentleman and won't Take a Powder and will get her home safely and on time.

If you go in with her — help her off with her coat and check it. That's check it — not chuck it. Unless, of course, the check room for the ladies is separate from the gentlemen, in which case it might be well to consider that "off limits" and let her fend for herself.

*(To be continued)*

•

## "STAR BALL" TOUR

Each month there is indication of increased interest among American ballroom teachers, contestants and dance enthusiasts, in International Style. The most dramatic demonstration of that style is to be seen in London's famous Star Ball competition, to be held this year on June 29.

To make it possible for an organized group of Americans to survey the ballroom scene in Europe, to meet officially the VIPs among international contestants and teachers, and to attend this year's Star Ball as special guests of the London Star, the US Ballroom Council is sponsoring a 3-week tour of the Continent and England. The group is to be limited to approximately 25. Dates are June 7-30.

Itinerary is to be Switzerland, Venice, Florence, Rome, Nice, Paris, Amsterdam (or Germany) and London.

Conducting the tour will be two experts in both travel and dance. They are Helen Wicks Reid (Chairman, Nat'l Council of Dance Teacher Orgns.; Chairman, Standardization and Contest Committee, US Ballroom Council; contributor and consultant for DANCE Magazine) and her husband, Howard B. Reid. The Reids are familiar with each city on the itinerary. At one time they lived in England, and since have represented DANCE Magazine at several Star Ball events. They accompanied the two teams entered by the USA in the Richardson Cup contest of the 1956 Star Ball.

Tour program will combine sightseeing with dance events and will include admission to a number of entertainment features, such as the Folies Bergere, the Stratford-on-Avon Memorial Theatre, etc., and, of course, the Star Ball itself.

Travel, except for a few spots in Europe, will be by air; hotel accomodations are to be first class with bath; fee includes most meals. In the event that any tour members wish to remain for study in England beyond June 30, the tour agency is making it possible for them to take later return flights without increased transportation costs. Total fee for the tour is $1,025, from NYC. Bookings and further information from Worldways, 475 5th Ave., NYC 17 (MU 3-6490).

Since the return date from London is June 30, tour members will be back in the USA in time for summer teacher conventions.

•

## "PHILADELPHIA" STORY

*From Quaker City, via TV's "American Bandstand," Comes a New Lindy Look*

*BY DOROTHEA DURYEA OHL*

*American Bandstand?* "Splendid!" "Horrible!" "Good dancing." "The kids are cute." "Their manners are atrocious." "Wouldn't miss them for anything." "I gave up on them a long time ago — they're always the same."

Whatever one's personal opinion, there is no doubt of the terrific impact on our young people of ABC-TV's *American Bandstand* and its emcee, Dick Clark. This program originates from Philadelphia. For some years it was seen only locally, but for the past couple of years it has been on the nation-wide network Monday through Friday. It is essentially a disc jockey show, beamed specifically at the enormous preteen and teen-age record buying market.

But it differs from the usual deejay show in that present always, along with the platter-spinning emcee, are young people who dance to current hit records. Their special appeal is that they are non-professionals — just average high or junior high schoolers. The fact that the *Bandstand's* audience is in the millions has caused scores of local replicas to spring up all over the country.

*Bandstand* attracts its share of adult viewers, too—grownups who like to watch the youngsters dance, dance enthusiasts in general and ballroom teachers in particular who seek to satisfy the demands of their young pupils for dances "like what I saw on *Bandstand*."

Adults (including school teachers seeking information on the influences affecting their young charges) have mixed feelings about what they see on the show. Many deplore not only the calibre of the dancing, but the almost total lack of even the most rudimentary forms of good manners. The young performers may be well-mannered enough in their own homes, but what comes over on the TV screen is a confused mass of youngsters milling aimlessly about, sitting, standing, talking, gesticulating, sauntering in and out among the dancers. Frequently a dancer is seen to leave his (or, less often, her) partner flat in the middle of the floor. Often heard, too, are protests against the unsuitabiliy and unattractiveness of dress of many of the female contingent; concensus is that the males do better in the dress department.

One criticism which seems unrealistic to this teacher is the one leveled at *Bandstand's* procedure of allowing girls to dance with girls. This is no formal ball, with each individual lady being escorted thither by an individual gentleman; it is just a gathering of youngsters who like to dance. The custom of female dancing with female, when males are unavailable, is long established and likely to be around for some time. Objections seem especially invalid when they are teen-agers enjoying the Lindy. As a matter of fact, where circumstances are sufficiently informal to make it allowable, I myself prefer dancing with a feminine partner who is good than to struggle along with a masculine partner who isn't.

Some ballroom teachers have observed a lessening of interest in *Bandstand* among the older teens; the feeling seems to be that what the pre-teens find so engrossing is less so for the more mature. From my own experience around the NYC area I can say that the younger of the young folk do seem more hep to *Bandstand* doings. High schoolers, particularly those past the freshman stage, are heard to remark, "Who has time to look?" Nonetheless, there is still a steady refrain from young pupils, "I want to learn to dance just like they dance on *Bandstand*."

Here is a report on the latest trend, tagged by most viewers, "Philadelphia Lindy." Some of this information came our way via various teacher sessions (and our thanks to Anita Gordon of Forest Hills, NY, and to the NYC Chapter of DMA, where Miss Gordon presented "Philadelphia Lindy," for permission to use her material). Some is the result of my own observations: and some comes direct from the "horse's mouth," that is, by the way of young friends — the best informed of us all.

"Philadelphia Lindy" is still fundamentally the same old *Lindy Six* (done with Doubles, not Triples) that has been popular for years — although once in a while an *Eight* does put in an appearance. These occasional *Eights* do not always assume the same shape and they do not seem the result of conscious planning (any more than does any teen-age dancing.). That fact presents some difficulty in setting down a routine. This teacher's class work policy is to present Lindy combinations always as variations on Lindy Six, with a passing comment to the effect that, "Six plus two equals eight, and if anyone wishes to throw in a couple of extras of any particularly admired movements" (demonstrating one or two figures both in Lindy Six and in Lindy Eight) "go to it."

This seems to be the way many young people dance anyway, particularly when Teacher stops counting. The good dancers get the idea without too much explanation, and the less adept are better off if they don't attempt to confuse the issue on this relatively unimportant phase of the subject.

*Lindy Six* Basic (with *Doubles*) was described in the Nov. '56 issue thus:

DOUBLE
(Jitterbug Pos.)
Bend knee slightly on Cts. 2 & 4

*MAN*

| | | |
|---|---|---|
| Fwd L, ball of ft | 1 | Double L |
| Drop L heel | 2 | |
| Bwd R, ball of ft | 3 | Double R |
| Drop R heel | 4 | |
| Bwd L, ball of ft | 5 | |
| Step in place R | 6 | |

*GIRL*

| | | |
|---|---|---|
| Fwd R, ball of ft | 1 | Double R |
| Drop R heel | 2 | |
| Bwd L, ball of ft | 3 | Double L |
| Drop L heel | 4 | |
| Bwd R, ball of ft | 5 | |
| Step in place L | 6 | |

*Philadelphia Lindy* Basic is usually described thus: (Girl does counterpart)
(Closed Pos.)

| | |
|---|---|
| Touch L (ball of ft) beside R | 1 |
| Step in place L | 2 |
| Touch R (ball of ft) beside L | 3 |
| Step in place R | 4 |
| Step in place L | 5 |
| Step in place R | 6 |

(Allowing for some slight differences in phraseology, Anita Gordon, for one, so describes it.)

Our Nov. '56 Lindy treatise contained this further information: "Doubles can be produced in two other ways . . . (a) a touch of one ft—usually the ball of the ft—plus a step on the same ft (sometimes called a Touch or Tap Lindy), and (b) a step on one ft plus a Touch or Dig—again usually on the ball of the ft—with the other (sometimes called Dig Lindy)."

Thus, it can be seen that the two main differences between the two Basics, as far as the footwork is concerned, are: (1) In the Philadelphia version, Toe-and-Heel Doubles are never used. Touch (or Tap) Doubles are what are usually seen, although some dancers do use Dig Doubles (keeping the Dig as soft and unaccented as the Touch). (2) All movements (all 6 cts.) are performed in place in the Philadelphia Basic, while in the Lindy Six Basic the movements are fwd (cts 1,2;6) and bwd (cts. 3,4;5).

There are style differences, too. With the disappearance of the "Bwd on ct. 5" and the essentially fwd movement of "Step in place on ct. 6" of the Lindy Six Basic (one of its most distinctive characteristics) gone is the pulling-back-from-each-other action, with tightly clasped hands and arms outstretched full length. Absent, too, is the definite "bounce" to the very definite beat in the music. Instead, the Philadelphia style has no definite accent coming at you with a "one-TWO." It is seemingly effortless and very soft, completely relaxed as to leg muscles. Also prominent is "Sugar Foot-ing" (twisting, swiveling movements on the ball of the foot, most frequently on cts. 5,6), with consequent swaying movements of the hips.

With the arrival of Philadelphia Lindy, back in the repertoire comes the *Tuck-In* (girl turning partially left) before the girl goes Through the Arch (turning to her right through the arch formed by the partners' clasped hands held high). For the *Tuck-In* I am very happy; I always

did like it, and my young pupils seem to agree.

On the whole, however, the youngsters do not turn out to be quite as enthusiastic about this new style as one would expect from their initial enthusiastic response to the query, "How would you like to start on Philadelphia Lindy?" At first there is vociferous acclaim for Teacher, who must definitely be on the beam! In more than one class, though—and in different locations—the reaction has turned out to be, "I like the regular style better—this one keeps you too much in one place."

This in-place trouble is certainly true of the Basic, although, as I carefully explain, there is plenty of movement in the various figures and passes, which I find very attractive. But I find myself agreeing that I like regular Lindy better. In one class—older young people—we arrived at an effective compromise; we do some of the Philadelphia figures in conventional Lindy style.

But everyone seems to want to learn the figure referred to simply as "The Philadelphia." This was first shown to me by Betsy, aged 14, of Manhattan, as being the latest step out. She allowed that if this weren't part of your Lindy, you're just nothing—it's the MOST! Then along came Lynn (age 15), from Maryland, who does nothing else but this one figure throughout the entire dance, using it both in place and moving through the various breakaways. This I found rather difficult (more mental than physical), because I tend to start from the Basic and work up.

Some do it with the *step* first, followed by the *touch*, as described for Dig Lindy (young Betsy does it that way): others do the *touch* first and then the *step* as we described Philadelphia Lindy Basic (Lynn does it this way). Since this latter method most nearly coincides with the description of the Philadelphia Basic given here, we will use the same approach in the following outline (even though Betsy's way is much easier). The combination done once is not difficult; it is the start of its repetition that is hard, since one feels completely off-balance to begin again with a *touch*—it is an almost irresistible temptation to take a *step* there. Once the dancer is able to add just the right amount of twisting movements on the balls of the feet (Sugar Foot influence, no doubt), it becomes much easier. So here is "that step with the real quick little jumpy thing in it" (as one hears it asked for):

THE PHILADELPHIA

| | |
|---|---|
| Description for Man; Girl does same thing, using other foot. | |
| Touch L (ball of ft) in back of R approx at R heel | 1 |
| Swd L (small step) | 2 |
| Touch R (ball of ft) in back of L approx at L heel | 3 |
| Swd R (small step) | 4 |
| Touch L heel to left side | 5 |
| Step quickly on L with wgt over ball of ft (near to R and slightly bwd), then quickly on R in place | AND 6 |

Instead of "Touch L heel" (ct. 5), many young dancers "Kick L to left side" (with a rather quick snap of the L leg from the knee). This will inevitably remind the tap dancer of "Kick, ball change"—and then he has it made. Usually danced in One Hand Clasp Pos. (occasionally in Two Hand Clasp Pos.) or at Separation Pos. Less frequently done in Closed Pos.

In all the furor about Philadelphia style Lindy, let's not lose sight of the fact that there's still plenty of regular Lindy on *Bandstand*. To quote Mark (age 16), another New Yorker: "I watch them every day, and I don't see much of that stuff."

Philadelphia style or no, and despite the adverse criticism with much of which I agree, I feel strongly that *American Bandstand* is definitely a good program for young people—both for those who dance on it and for those who watch. What better way to combat juvenile deliquency than to offer wholesome diversion of absorbing interest, under the guidance of a personable, well-groomed man like Dick Clark, who has a genuine interest in his young friends?

•

## SIDELINES SYMPOSIUM

### REAL BALLROOM TEACHING ON TV

There's something new on the airwaves around NYC. It's a TV dancing lesson which is exactly that — not a once-over-lightly treatment and not a gimmick to hypo sales. A ballroom instruction period, on WPIX from 4:30 to 5 on Fridays, is the finale of a week-long *Spotlight on Youth* educational program which is part of the NY State Board of Regents' TV Project. Each school day from 9:30 to 5 the station carries teaching and discussion programs which run the gamut of languages, science, mathematics, music and art, plus special presentations on world affairs, books, theatre, etc. The material is presented on several age levels — pre-school, grammar and high school.

It should be a source of satisfaction to ballroom teachers to find their subject in such august company, and particularly to those of us who have long objected to the anomalous, non-educational categories in which governmental authorities have attempted to classify us. It is further gratifying to know that the ballroom classes are the result of requests from the youngsters themselves.

"Our objective is to present programs that will be interesting, entertaining, informative, and which will have something to offer to all the varied interests of youth — not merely what adults *think* youth wants or should have." So speaks Jerry Solars, the program's emcee.

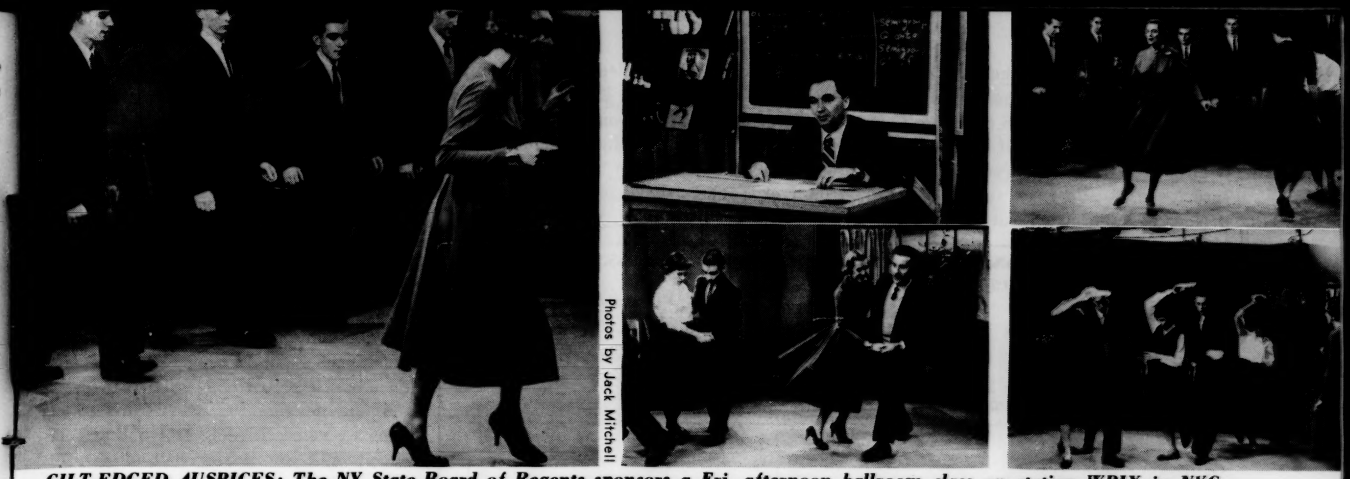
Ballroom teachers who have presented work to the time of this report are: George DuBato and his wife (Mr. DuBato is faculty member and guidance counselor of Roslyn HS); Martin Sterney (also a science teacher of the HS of the Air); Don Byrnes (on the faculty of Brooklyn College) and Amityville, LI teacher, Twinkie Starace.

These are real lessons, given without benefit of script or rehearsal; in fact, just as in any dancing class, a wrong foot or a wrong direction step is now and then seen.

Dance teachers are chosen by producer Worthington Gregory, associate producer Zoë Corell and Mr. Solars. Decision is based on personal knowledge of the school system in general, and dance instruction in Health Ed. departments in particular, and also on recommendations. Whenever possible they use Board of Education teachers, or college dance instructors. Dance teachers outside the school systems may also be used, provided they have a bona fide educational affiliation (such as membership in a dance teacher organization with high qualifications). Each instructor volunteers his services — because he believes in teen-age dancing.

Though there is no rehearsal as such, there is feverish activity around the studio prior to air time. On the day your reporter paid a visit, emcee Solars met at 2:30 with the dancing teacher (Mr. DuBato), with the high schoolers who were to be in the class, and with the student host and hostess. Participants were advised that a curtain-raiser for the dance class would be a short discussion of the "topic of the day" (usually based on letters received by the program). So that they could be formulating their thoughts, they decided which letter would provide an interesting discussion basis. Advance preparation for the lesson amounted to little more than announcement of what dance was to be taught on this day, Rumba.

Then we trooped onto the empty set for




***GILT-EDGED AUSPICES: The NY State Board of Regents sponsors a Fri. afternoon ballroom class on station WPIX in NYC. The dance instruction is each week's finale following educational presentations on every school day. Here are views of Amityville, LI, teacher Twinkie Starace presenting Lindy to a group of HS students — and to program's emcee, Jerry Solars (behind teacher in large photo). Ballroom class was preceded by a math session with Dr. Harry Ruderman of Hunter College HS.***

a size-up of camera angles and for pacing off the space in which the lesson would be given, etc. "Empty," however, is not quite accurate. In one corner there was a set for use by the sportscaster where some cheerleaders were practicing; in another, a classroom set-up, a math teacher was covering a blackboard with formulae, etc.

Next stop was the dressing room for an appearance check. (Stocking seams straight? Smudges on shoes? Hair neatly in place?) By 4:25 all were back on the set and ready for cue, which was the sign-off of the math teacher. Topic discussion was built around a letter from a teen-ager who had vacationed in Latin America. She noticed that dancing there seemed to be a family project — kids dancing with their parents and grandparents, as well as with their contemporaries, and wondered why more of that was not done in the US.

Then on to the serious business of the Rumba lesson. Though space was restricted, the DuBatos arranged class members into a line of boys facing a line of girls, explained the fundamentals of the box step and its rhythm, had them practice this first solo, then with partners. They went on to develop a simple "through the arch" figure, included "change partner" directives — all the normal ballroom class routine. His pupils seemed to forget the cameras in their eagerness to learn. And off-camera in a far corner, much to the amusement of the crew, the silently waiting cheerleaders followed Mr. DuBato's instructions in a little Rumba class of their own.

Lesson over. On with cheer leaders and sportscaster. Sign-off.

*Spotlight on Youth* was originally conceived by Francis E. Almstead, TV Consultant of the NY State Education Dept., and further developed by the present producer, Worthington Gregory. As master of ceremonies, Jerry Solars, who has a theatre-radio-TV background, brings to the program a sympathetic feeling for teenagers which results from 4 years as a HS teacher of Speech and Dramatics. *Spotlight* makes an even dozen the number of Educational TV series in which he has participated as producer, as host — or both. Previously he was associate producer of *On the Carousel,* the Board of Education's Emmy-winning series for children, produced jointly with WCBS-TV.

It would be encouraging if young people the world over could be as effectively introduced to the joys of dancing — and to the advantages of all learning — as those who watch and those who participate on *Spotlight on Youth!* *D.D.O.*

### PRO-SLICKER WALTZ

Here's an excerpt from the first mailbox contribution to arrive in favor of a disputed California product:

". . In DANCE Magazine, July 1958, on p. 70, Miss Katherine Sheehy made an unjust and catty criticism of the Slicker Waltz. I have known the Slicker Waltz for about two years, after having danced other forms of exhibition waltz during the past ten years, and I see nothing abhorrent about it. On the contrary, the smooth walking steps and the variations are very beautiful . . "

Wally Price
Vallejo, Calif.

### IRRESISTIBLE RHYTHMS

*Yes! It's Paris,* Rondo Records, LP R103 A & B. And yes! it's wonderful, this potpourri featuring pianist Kurt Maier. There are fox trots which are slow, medium slow, medium and medium fast (26 to 40 measures per minute), none of which are in the too-slow-for-comfort range — and *all* are toe-tappers. There are Viennese waltzes, all eminently danceable (64 to 72 mpm), and one just right for American waltzers (22mpm). The Tangos (28 to 32 mpm) are exactly to my taste. The disc finishes on Side B in a burst of splendor with a marvelous Can-Can. The whole record is just as listenable as it is danceable.

Maier, born in Czechoslovakia, began as a concert pianist, but recordings and European appearances of such celebrities as Eddie Duchin, Frankie Carle, Fats Waller, Art Tatum and Carmen Cavallero, caused him to switch to American jazz. In 1946 (after confinement in 6 concentration camps) he came to the US, and has been a steady club, radio and TV attraction since.

This is an LP such as I have been craving for a long time — a miscellany of rhythms and dance tunes, not 30 minutes of the same tempo and the same type of melodies. It was brought to my attention by the 13-year-old daughter of a dance teacher friend, who also rates the disc highly. A dance recording which appeals to two generations must have something special. Rondo and Mr. Maier, let's have more, and include some Lindy and cha cha. *D.D.O.*

## NEWS OF BALLROOM DANCE

### NEW DANCE LEGISLATION

Last year NY State Assemblyman Malcolm Wilson introduced a bill to place ballroom dance studios under the super-

vision of police departments. Concerted action by dance teacher associations, channeled through the US Ballroom Council & the Nat'l Council of Dance Teacher Orgns., resulted in sidetracking the measure.

Now Mr. Wilson is Lieutenant Governor of the state, but other legislators are carrying on the campaign to place a dance studio regulation bill on the legislative calandar. Senator William F. Condon and Assemblyman Christian H. Armbruster, both of Yonkers, have introduced a new bill, all particulars of which were not available at press time.

Nevertheless, in the interests of the member associations the chairman of the US Ballroom Council and the Nat'l Council of Dance Teacher Orgns. wrote on January 12 to these legislators requesting a meeting about the measure.

Further developments will be reported in the March issue.

BALLROOM COUNCIL BULLETIN

Herewith a communique from Lillian Cain, outgoing President of the Texas Assn. Teachers of Dancing, to the Chairman of the US Ballroom Council:

"At our meeting Dec. 27, 28 and 29 in Dallas we voted to join the US Ballroom Council. Will you please get in touch with our new President, Goodloe Lewis, for further proceedings? I am glad we are going to be a member of USBC. I think it's great . . . "

HERE AND THERE

Attention of ballroom devotees is invited to Selma Jeanne Cohen's review (p. 28) of the American Jazz Concert of Prof. Marshall Stearns, Albert Minns, Leon James and Esther Washington Dec. 28 at the 92nd St. 'Y' in NYC . . . Same are urged not to miss the re-run of *An Evening with Fred Astaire* on NBC-TV on Feb. 11 . . . English ballroom champions Sonny Binick and Sally Brock were scheduled to compete with the 1958 Harvest Moon Ball winners, Christa Ehrnsberger and Joseph Mehegan, on the Jan. 19 Arthur Murray Party on NBC-TV. (It was a tie!)

Sweethearts Ball promoter Jody Elder has formed another association, this one devoted to ballroom dance exclusively. Says the announcement: "Teachers will be known as Nat'l Ballroom Teachers (NBT), and their product will be known as Nat'l Ballroom Dancers (NBD). Together they will be known as Nat'l Ballroom Dancers & Teachers (NBDT)." 1st convention is scheduled for June 25-27 in Long Beach, Calif., to coincide with the 1959 Sweethearts Ball . . . Louise Ege's column on Mid-West Ballroom News will be back next month. Mrs. Ege has been on a 3-week visit to Hawaii.

See PRESSTIME NEWS for obituary notice on the well-known Brooklyn ballroom teacher, A. J. Weber.

International style is taking to the airwaves on the West Coast. Santa Monica teachers Will Thomas and Valerie Rogers have been teaching the form in a TV series . . . Each month we hear from someone new extolling the quality and usefulness of the Windsor ballroom records. Next month we bring you a review of the line.

*photography by*

**FLATOW**

STAFF PHOTOGRAPHER
DANCE MAGAZINE

*Studio and Location Assignments*

CHelsea 3-2262 — 75 Bank St., N. Y. C. 14

Ballroom teachers and studio operators everywhere are finding that—

**Windsor BALLROOM DANCE RECORDS**

—"save the day" when they need records for **teaching** and **selling.** If you haven't experienced the joy of using these rhythm-packed records for teaching, and if you haven't heard how selling them to students can step up your income - then ask your dance supply house for details, or mail the coupon below for the whole story.

JUST FOR DANCING
Windsor Records

WINDSOR RECORDS, 5530 North Rosemead Blvd., Temple City, California
Please rush details on your new Ballroom Series

Name:.....

Street:.....

City:.....

State:.....

# PRETTY AS A PICTURE

## ...IN HER GLAMOROUS SEQUIN-SPANGLED DANCE COSTUME

## by Algy

. . . and they're pictured in beautiful living color in the 1959 Algy Catalog. 32 pages of spangled costumes and accessories for a successful recital or dance career. Send for your copy today . . . *FREE to schools and instructors.*

Please rush the 1959 Algy Catalogue to:

Name of Teacher_____

School_____

Address_____

City_____ State_____

No. of Pupils_____

Algy **DANCE COSTUMES**

**148 West 24th St., New York 11, N. Y. • ORegon 5-8216**

# New 1959
# Chatila
# Recital Fashions

## ELASTICIZED SATIN TU-TU ENSEMBLE

**Distinctively different; featuring luxurious nylon net skirt with Lurex Glitter. Comes in either 3 or 5 tiers. Your choice of gold or silver combination on Tu-Tu.**

*Send for New 25th Anniversary Catalog*

## A. Chatila & Co.

Manufacturers of Better Dance Wear
5719 18th Ave., Brooklyn 4, N. Y.

# TOUTE LA DANSE ET LA MUSIQUE

The oldest specialized French review
*Editor-in-Chief*: JEAN SILVANT
Subscriptions: 1 year $9.00 — 6 months $5.00 110 Rue Chaponnay, Lyon (FRANCE)
Editorial offices: 39 Avenue Ernest Reyer, PARIS XIV
*The best specialized French review*

DANCE MAGAZINE

## Send me DANCE Magazine

☐ NEW ☐ RENEWAL

For: ☐ 1 YEAR — $6.00
☐ 2 YEARS — $11.00 *(you save $1.00)*
☐ 3 YEARS — $15.00 *(you save $3.00)*
*(Add $1.00 per year for South America and foreign)*

☐ PAYMENT ENCLOSED ☐ BILL ME

☐ *Teacher* ☐ *Professional*
☐ *Student* ☐ *Patron of the arts*

*Please Print*

Name_____

Address_____

City_____ Zone_____ State_____

**DANCE Magazine 231 W. 58 St. New York 19**


**DORIS HUMPHREY** *(Cont. from Page 36)*

girl, an embodiment of beauty, of his aspiration. Her last complete work, *Dance Overture* (1957), celebrated the joys of freedom of fellowship in the art of movement. At the time of her death, Miss Humphrey was creating a new dance to Bach's *Brandenburg Concerto No. 4* in collaboration with Ruth Currier.

Miss Humphrey's theory of movement derived from her view of human nature, the struggle in man between his desire for progress and his desire for stability, between the peace of equilibrium and the excitement of movement. In physical terms this became the body in balance and the body threatened by the force of gravity. The sphere of dance was, for her, the area of danger where movement must be called forth to save the body from falling.

Teaching was always an important concern for her. First she taught dance technique. Then, when lameness made that impossible, she concentrated on the teaching of composition. Skilled choreographers —first José Limón, then Pauline Koner, then Ruth Currier—emerged from under her wing. Beautifully logical in her own thinking, she gave her students practical, working principles while she inspired them to individual, imaginative expression.

"No umbrella movement," she warned. "Don't just stick the arms out to the side. Move with purpose." "Have your idea of the whole work clear before you fill in the details. Don't have a house without a roof when the family is ready to move in." And always of movement: "Why? What does it mean?"

Miss Humphrey's teaching activities took her to annual summer schools of modern dance, first at Bennington and then at Connecticut College. Until her death she was Director of the extensive dance program at the 92nd Street YM-YWHA where, in 1953, she sponsored the Merry-Go-Rounders, a group of adults performing in works for children. In 1951 she joined the faculty of the newly formed dance department at the Juilliard School of Music, where, four years later, she organized the Juilliard Dance Theatre, a group of young dancers to whom she taught works from her repertory and for whom she choreographed new pieces. She was unofficial advisor to hundreds of dancers and choreographers who came to her for guidance.

In the Fifties, Miss Humphrey's official

***The written material on these pages is an augmented version of the obituary for Doris Humphrey which appeared in "The New York Times" on December 30.***

capacities included also her post as Artistic Director for José Limón's Co. She also supervised productions choreographed by members of the group. In 1955 she joined the Advisory Panel of the International Exchange Program of the American National Theatre and Academy. She accompanied the Limón company to Europe when they toured there under the auspices of ANTA in 1957.

In spite of the tremendous scope of her activity, Miss Humphrey's personal life was quiet. She was married in 1932 to Charles Francis Woodford, then a second officer on the SS *Monarch* of Bermuda. They had one son, Charles Humphrey Woodford, born the folowing year. Much of her little leisure time was devoted to listening to modern music and reading modern poetry—usually with a view to their potential use in a dance.

***THREE GENERATIONS: Doris Humphrey sits between Ruth St. Denis, who was her teacher, and Jose Limon, for whom she was mentor. Walter Owen photo taken at a 1950 party.***

In 1954 Miss Humphrey received the Capezio Award for outstanding achievement in dance. She was cited "for her creative leadership in the modern dance and for the repertory of high distinction with which she has enriched it."

She had been granted a Guggenheim Fellowship to write a book on choreography in 1949, but unremitting demands made on her as choreographer and teacher prevented her writing at the time. In the months of her last illness, when other activities were forbidden, she wrote the book. She started at four o'clock each morning, unable to rest while there was work to be done. And she wrote with the full strength of conviction, the courage and the faith that have characterized all her manifold contributions to the dance. The book, *The Art of Making Dances*, will be published by Rinehart & Co. this June. *THE END*


**MARLOS**

**BALLET RECORDS**

**NEW RELEASES ON 45 RPM**

***Complete Children's Ballet for your next recital***

Write for List 83-83 118 Street Kew Gardens 15, N. Y.

**Lew Serbin**

Since 1928
**DANCE ART Co**
171 - O'Farrell St.
San Francisco 2

WORLD FAMED INTERNATIONAL THEATRICAL BAZAAR

Free Catalog to *Dance Teachers* only

FABULOUS COSTUME FABRICS
Original Trims & Accessories
SPANISH Combs-Castanets-Fans-Tambourines
DRUMS from India-Ceylon-Burma-Japan-Cuba-Mexico-Haiti
MASKS Animal-Character-Novelty Hats-Hat Frames
Hula Skirts-Feather Gourds-Leis
Imported Comic Character Novelties

DANSKINS-BALLET TOGS
Leotards - Opera Hose-Tights
Skating Skirts-Panteez
SELVA Toe Shoes-Ballets
Tap-Character-Spanish Footwear-Majorette Boots
STAGE MAKE-UP Max Factor-Mehron-Stein-Zauder
Wigs-Beards-Mustaches
Dance Records:
SELVA & RINGLE-STATLER-STEPPING TONES-SHIPLEY

PLUS Hundreds of Dance Theatrical Specialties

*Special*— HINDU MUSICAL BELLS
Hand Wrought Golden-tone Brass—Only—$1.00 a Dozen
—Perfect for Dance & Charms mail order $1.25 a Dozen
P.P pre-paid anywhere in USA—No COD orders

WORLD'S MOST DEPENDABLE INTERNATIONAL MAIL ORDER

# TOURS & SUMMER CAMPS


WE'RE NOT A DANCING CAMP — But we have Dance Classes and a competent ballet teacher. If you want your daughter in an environment where the physical and the cultured blend WE ARE WORTH YOUR INVESTIGATION!

**CAMP HIAWATHA for girls**
**Kezar Falls, Me.**

**Abraham Mandelstam, M.A.**
**40 W. 72nd St., N. Y. C. 23, N. Y.**

**BEAUPRÉ** at Lenox, Mass.
60 Girls 10-16
**DANCE • DRAMA • MUSIC • ART**
DANCE: Ballet, Modern, Ethnic
MUSIC: Instruments, Voice, Choral
ART: Painting, Ceramics
DRAMA: Acting, Staging, Improvisation
Sports, Pool, Trips to Jacob's Pillow, Tanglewood, etc. Professional staff.
Mr. & Mrs. Stanley D. North
2 Maher Ave., Greenwich, Conn.
*Tel. Normandy 1-7163*

**RUTH CURRIER**
*(With Resident Group)*
**UNIVERSITY OF COLORADO**
**SUMMER SESSION**
**JUNE 12 — JULY 17**
*Beginning, Intermediate and Advanced Classes*
For information address:
DEAN OF THE SUMMER SESSION
McKENNA 30, BOULDER, COLORADO

**WOODCLIFF**
Co-ed 4-17 yrs. Sawkill (nr. Woodstock), N. Y. Mature leaders. Res. M.D. Private lake. Land and water sports. RIDING. Golf, tennis, archery, riflery, trips. Dramatics, ceramics, fine arts. DANCE—ballet, modern, theatrical, folk & square.
Special equipment for younger children
*Separate teen-age program*
D. D. Saphir, 62 Howard Ave., Tuckahoe, N.Y.
WO 1-3786

**Grey Gables Theatrical Workshop** Co-ed. Stock Company Apprentices, 13 years & up. Professional instruction in acting, dance, stagecraft, music, choreography, lighting. Tool shop. All sports including fencing, tennis, swimming. Junior camp 5 to 12 years. Mrs. Dan Melnick, Pinesbridge Rd., Kitchawan, Ossining, N. Y., Tel. WIlson 1-3411, N. Y. AC 2-3315.

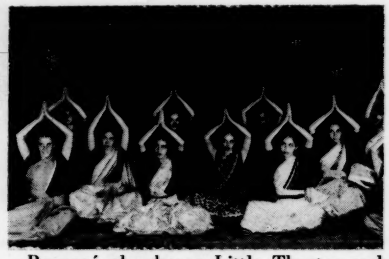
New London Connecticut
**CONNECTICUT COLLEGE SCHOOL OF DANCE**
*"America's Center for Modern Dance"*
**July 6 - August 16**
**Write for Bulletin and Application**


## TALK OF THE TRADE

*BY TONI HOLMSTOCK*

BEAUPRÉ, summer center for dance, music and art in the Berkshires, is about the only place we know of outside of Jacob's Pillow that offers serious and intensive work in ballet, modern and ethnic dance. Its Dance Department is one of its strongest, boasting such teachers as Carola Goya and Matteo (who also teach at the Pillow), Natasha Boskovic, a famous former prima ballerina of the Yugoslavian Ballet who teaches in New York in the winter, and Deborah Jowitt for modern dance.

During the 1958 season Beaupré girls appeared in performances at Jacob's Pillow in both Spanish and Hindu performances, and the Ballet Department presented *Les Sylphides.*



Beaupré also has a Little Theatre and Drama, Art and Music Departments. Located on the Lenox-Stockbridge Road close to all the summer dance and music festivals of the Berkshires, the camp accommodates 65 girls, 10-16 years of age. Water ballet is an outstanding feature, with Ardis Bourland, who has directed water ballet in Florida, training the girls. Tennis, riding and archery are included in the program.

•

CAMP HIAWATHA at Kezar Falls, Maine, although not a dance camp, does have a fine ballet study program. The camp offers a schedule, including music and dance, which blends the cultural with the physical.

**ENROLL NOW**
**COURSE LIMITED TO 75 STUDENTS ONLY!**

**SPECIAL SUMMER COURSE FOR ADVANCED STUDENTS, PROFESSIONALS and TEACHERS ONLY . . .**

Taught By
**JACK COLE**
**MARY CLARE SALE**
**TED HOWARD**
**GEORGE TATAR**
**EVELYN LOEB**
**PRISCILLA FISHER**
**THELMA SCHENK**
*(Individual classes limited to 15 students to assure personalized instruction.)*

• **BALLET** • **MODERN** • **TAP**
• **BALLROOM** • **ACROBATIC**
• **TOE** • **FIGURE CONTROL**
• **CHARACTER**

Term starts July 6, 1959
**WRITE, WIRE or PHONE IMMEDIATELY!**

*Moro-Landis*
**DANCE CENTER**
10960 Ventura Blvd.
North Hollywood, Calif.
(5 minutes from Hollywood and Vine)
PO 6-3883

**ALBERTINE SUMMER DANCE WORKSHOP**
**BAR HARBOR, MAINE**
***For the serious dance student concentrated dance study in beautiful surroundings.***
***Mme. FELIA DOUBROVSKA* — Ballet**
*Edna Dieman*, *Julia Bennet* } Hindu
*Albertine* — Spanish
***For information write:***
Albertine Maxwell
3325 West End Ave., Nashville 12, Tenn.

**European Dance Study Tour 1959**

Study or audit 2 weeks Paris, 2 weeks London incl. Royal Ballet Teachers Course. Reasonable. Includes classes, sightseeing, concerts, meals & hotel accommodations. Extended tour of the continent available. For teachers, students & dance enthusiasts. Tour director Marjorie Hall.

SITA WORLD TRAVEL, INC. 545 5th AVENUE, N. Y. 17 Dept. D., MU 2-6544

**GALA DANCE TOUR • July 1959**
*BALLET • MODERN • FOLK*
London, Copenhagen, Stockholm, Leningrad, Moscow, Paris • Extension to Spain • Performances, Classes, gala parties, sightseeing.
Write: **Kay Perper, Director**
200 W. 58 St., NY 19
Or see your local American Express Travel Office

**PERRY-MANSFIELD**
School of the Theatre and Dance
Steamboat Springs, Colorado
***July and August***
**Harriette Ann Gray**—modern dance
**Mary Clare Sale**—ballet
**Charlotte Perry**—acting
THEATRE FESTIVAL
in the
JULIE HARRIS THEATRE
Address **Portia D. Mansfield**
Nov. to May — Box 4026, Carmel, Calif.


GREY GABLES, in Kitchawan, N.Y., is a co-ed Theatrical Workshop. Its stock-company apprentices range in age from 13 to 17. The Workshop offers courses in acting, directing, dance, music, stagecraft, design of costume and scenery, and make-up. Apprentices participate in all phases of theatre, but may work intensively in their field of major interest.

Professional instructors head all the groups. Apprentices participate in daily instruction and have the opportunity to display their talents in musicals, revues and dramatic plays presented at the camp.

Dance — jazz, ballet, modern and interpretive dance — is an exciting part of the theatre program. Instruction combines basic training and strengthening exercises, with actual choreographed routines, which are presented in a Show Case performance.

Training and rehearsals are conducted in a professional manner and, consequently, result in fine theatre and dedicated art.

The Workshop is also available to talented children of 12 years of age and under. This group receives a full camp experience along with theatre.

•

"Maisie the Mannikin" welcomes visitors to the STAR COSTUMERS showrooms in New York.

She displays children's dance recital costumes that are professionally sketched with hand coloring in the Star Costumers 1959 catalog. Catalog now available to teachers and schools. *THE END*


**STUDY WITH A RECOGNIZED AUTHORITY**

*Eileen O'Connor*

Author of
"Flexing for Ballet"
"Elementary Full Point Ballet Technique"
"Intermediate Full Point Ballet Technique"

**CLASSES: 1958-59 SEASON**

**CLASSIC BALLET TECHNIQUE**
**POINTES, FLEXING, CHARACTER**

PREPARATORY BALLET FOR CHILDREN.
SPECIAL ADULT BEGINNERS COURSE,
ADVANCED TECHNIQUE AND
CHOREOGRAPHY

*Miss O'Connor will interview applicants*
*Weekdays 6-6:30 Sats. 2-2:30*

**Special Features:**

**Classes limited to 10 students*
**Detailed correction of your faults*
**Miss O'Connor teaches every class*

**ACADEMY OF BALLET PERFECTION**
**156 W. 56th Street, New York 19, N. Y.**
**CO. 5-9545 EL 5-1636**

*You can study Ballet in*
**LONDON, PARIS, COPENHAGEN**
**MOSCOW**
**ROME, VIENNA, STOCKHOLM**

*Teachers, Students, Balletomanes*
*Here's your chance of a lifetime*

**BALLET PERFECTION**
**EUROPEAN STUDY TOUR**

*personally organized, directed, and accompanied by*

*Eileen O'Connor*

**Send your Application NOW for this JULY 1959 TOUR**

**TEACHERS:** Please request
Special Brochure "G"
*For information please write to*

**EILEEN O'CONNOR**
**ACADEMY OF BALLET PERFECTION**
**156 W. 56th Street, New York 19, N. Y.**
**CO. 5-9545 EL 5-1636**

FOR YOUR DANCING NEEDS
CUT CORNERS WITH
CIRCLE
FABRICS
TRIMMINGS
ACCESSORIES
LEOTARDS
BASICS — RECITAL
READYMADES
WE ALSO CARRY WAGNER'S
400 PATTERNS AND SKETCHES
Circle ⊕ Fabrics
141 WEST 47TH STREET
NEW YORK 36, N. Y.
CIRCLE 7-2260
USE SCHOOL LETTERHEAD
WHEN WRITING FOR FREE CATALOGUE

An Easy Illustrated Method To
* Learn and Teach *
TAP DANCING
By June and Don Stirling
FOR COMPLETE BOOK
Send $3.00 Check or Money Order to
FAIRYLAND, U.S.A., Inc.
Box 785 Newark 1, N. J.

DANCARAMA
INC.
13 E. 16th St. — N.Y. 3, N.Y.
WHOLESALE
DANCE SUPPLIES
teachers: Write for catalog & Wholesale Prices

LA RAY BOOT SHOP, INC.
"Everything for the Dancer"
SHOES LEOTARDS ACCESSORIES
Agency for Freed's English Toe Shoes
Write for Free Catalog "LR"
107 West 46th St., New York 19

Personalized
Business
Stationery
Office forms and personal stationery for every Dance School need!
Write Today for Illustrated Catalog!
RUSSELL RECORDS, INC.
P. O. Box 328 Ventura, Calif.



*SECTION II*

# VARIATIONS IN PROPORTIONS

*BY CELIA SPARGER*

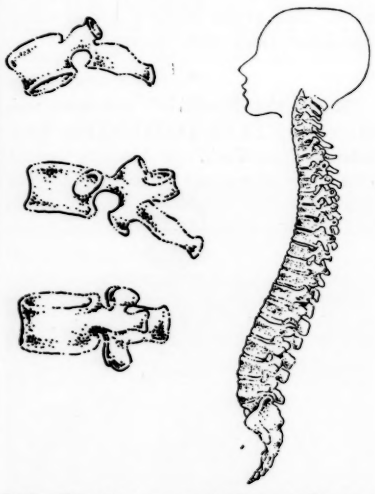
There can be little question that the purely classical dancer has the gift of a beautifully proportioned body. Apart from her technique and artistry, it is that which gives such aesthetic pleasure to the audience. Fortunately there are other rôles in the field of character and *demi-caratère* dancing where those who are not so perfectly endowed can shine with equal brilliance. We will now consider the pros and cons of the two types most usually seen which cannot be considered as perfect from the classical point of view, but yet can be accepted for training. These fall roughly into two categories,

(a) Long back with correspondingly short legs.
(b) Short back with correspondingly long legs.

Both have certain difficulties from the structural point of view.

The spine, it will be remembered, is composed of a series of small bones, known as vertebrae, separated by cushions of relatively soft material called the intervertebral discs. The vertebrae are connected to each other by tough fibrous bands called ligaments. The vertebrae vary according to the region of the spine in which they occur, those in the neck being small and thin, those in the chest region are somewhat larger and those in the lower back, adapted for carrying the weight of the trunk are altogether heavier and more solid in shape. (figures 3 and 4.)

It is obvious that the longer the back, the greater the weight that has to be borne and it will be found therefore that in the long-backed type of physique (figure 6), the lower vertebrae are big, and as a safeguard the ligaments and muscles joining them will be tight and strong, limiting the movement in order to secure strength. The actual difference in flexi-



*Left: Fig. 3: top, cervical or neck vertebra; center, thoracic or chest vertebra; bottom, lumbar or lower back vertebra. Right: Fig. 4. Normal curves of the spine.*

*Fig. 5. By twisting the hips the line of the arabesque is destroyed.*

*This is the second in a series of five sections from the latest book by Celia Sparger, who for ten years was Consulting Physiotherapist at the Sadler's Wells Ballet School. "Ballet Physique" is to be published in this country by MacMillan & Co., NYC, early this year, $2.75.*

bility may be slight considered from the standpoint of everyday life, but it is sufficient to become a real obstacle in the training of the dancer. Such backs are not designed for the extremé flexibility that is required for the perfect *arabesque* or *attitude* for example, and in trying to cultivate it there is undue strain on muscles and ligaments, and pressure on the discs in the lumbar region. Not a few of the complaints of low back pain have come to the notice of the author in students of this type. Alternatively one sees such dancers avoiding the difficulty by twisting the hips in movement such as

*(Over)*

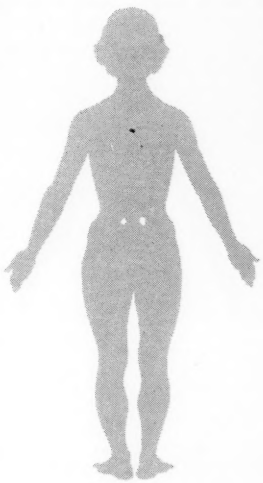


***Fig. 6. The long-backed type of physique.***


**HOFFERT**
**Chicago Theatrical Shoe Co.**
*Everything for the Dancer*

BALLETS
LEOTARDS
COSTUMES
TIGHTS

**RECITAL TIME IS NEAR**

**WE ARE READY!**

**AMERICA'S**
***Largest Showrooms***

**TU-TU, #T-18-1**
**All Colors, All Sizes**

**Write for your NEW FREE CATALOG**

**FASTEST SERVICE ANYWHERE . . . ALL ORDERS SHIPPED SAME DAY RECEIVED**

HOLLYWOOD HEADQUARTERS
6816 HOLLYWOOD BLVD.
HOLLYWOOD 28, CALIF.

CHICAGO HEADQUARTERS
6 EAST LAKE ST.
CHICAGO, ILLINOIS

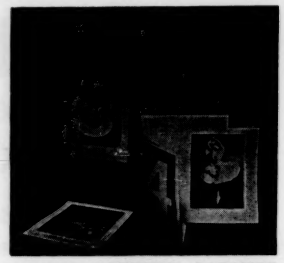
MAIL ORDERS FILLED FROM THESE TWO LOCATIONS

**For RECITAL COSTUMES**
*it's "Designs by Dorothy"*
A Ready-To-Wear Costume for every Routine
Highest Quality at Lowest Price
Write for 1959 Brochure
**DOROTHY REHEARSAL ROMPER CO.**
P.O. BOX 73
QUEENS VILLAGE 28, N. Y. TEL. HOLLIS 5-6354

for your convenience

**DANCE Magazine's**

***Reader Service Mailbox***



**DANCE PICTURE ALBUMS**

**$1.00 Each**

**Sets of exquisite dance photographs. Each contains five separate pictures, ready for hanging.**

**Album #1 — Five Ballet Portraits: Maria Tallchief & Frederic Franklin • Igor Youskevitch • John Kriza • Margot Fonteyn • Radio City Music Hall Ballet.**

**Album #2 — Varied Dance Portraits: Alicia Alonso • Martha Graham • José Limón & Co. • José Greco • Paul Draper.**

**Album #3 — Favorite Film Dancers: Gene Kelly & Vera-Ellen • Fred Astaire • Marge and Gower Champion • Ray Bolger • Moira Shearer in "Red Shoes."**

**Album #4 — Great Moments in Ballet: Pavlova in "The Dying Swan." Danilova and Massine in "Gaité Parisienne" • Nijinsky and Karsavina in "Spectre de la Rose" • Markova & Dolin in "Giselle" • Original cast of "Fancy Free."**

**TEACHING AIDS**

**THE GRADED SYSTEM**

**by Carolyn Parks**

**$1.00**

**Lesson plans for four-year course in classic ballet by a successful teacher.**

**STUDIO MANAGEMENT**

**by Toni Holmstock**

**$1.00**

**Handbook of dance school management. Includes simplified bookeeping and recital ideas.**

**BALLET SOUVENIR PROGRAMS**

**2 for $1.00**

**The handsome books sold in theatre lobbies. Many are collectors' items.**

**BALLET THEATRE: 1946-47, 1947-48, 1949-50, 1950-51, 1952-53, 1953-54, 1955-56, 1957-58**

**BALLET RUSSE DE MONTE CARLO: 1942, 1943-44, 1945-46, 1946-47**

**ROUTINES**

**Generous selection of tots', beginers', intermediate, advanced and professional routines by Manning, Tomaroff, Vestoff. Send for free descriptive lists.**

**BACK ISSUES**

**Fill in on your DANCE Magazine collection.**

**Three most recent issues — 60c each**

**All others, back to June 1937 — $1.00 each**

**American Dancer (June '27-Jan '42) — $1.00 each**

**CUT AND MAIL THIS FORM TODAY**

**Send me the following items. My check for $_____ is enclosed.**

**Orders up to $3.00, add 15c postage. $3.00 or more, add 25c postage & handling. (N. Y. C. residents add 3% sales tax)**

**Picture albums ☐ #1 ☐ #2 ☐ #3 ☐ #4**

**☐ Graded System**

**☐ Studio Management**

**☐ Souvenir Programs (list selections on separate sheet)**

**☐ Back issues (list selections on separate sheet)**

**☐ Routine lists (no charge)**

**Name_____ Street_____**

**City_____ Zone_____ State_____**

**DANCE Magazine 231 West 58 Street New York 19, N. Y.**


## BALLET PHYSIQUE

*(Continued from Page 85)*

*grands battements derrière* and destroying the line of the arabesque by taking it virtually *à la seconde.* (figure 5.)

It is fortunate that a very marked figure of this type is seen more often in boys than in girls, where it is more manageable. The prospect for either is character dancing rather than classical and the student would be well advised to accept certain limitations in movement without straining after the impossible.

The short torso may be combined with narrow hips, in which case one can state categorically that there will never be sufficient strength in back and hips to meet the demands of more than elementary work, and this is one type of physique that the examiner may reject without too much indecision. (figure 7.) Nobody knows better than the ballet dancer how much strength is required in the hip muscles to perform even the simplest *adage.* When the back is short the legs are of course long in proportion, and correspondingly more effort is therefore needed to lift them and hold them in various balletic positions. Narrow, small hips are badly equipped for this purpose especially as at the same time there is invariably lacking a natural turn-out. One finds very little improvement as regards strength and turn-out in the short-torsoed narrow-hipped child even after two or three years of training.

On the other hand one also sees a type with short back but full hips (figure 8.) Here the question becomes nearer the aesthetic, since there is likely to be strength enough but a lack of beauty in line, due

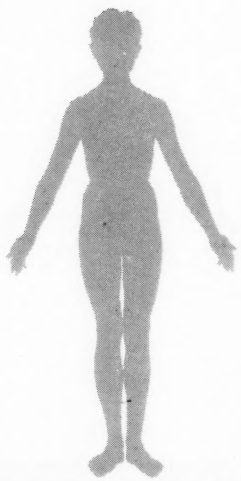


*Fig. 7. Short torso with narrow hips.*

to heavy hips and thighs in later growth. In addition, in this type the back is usually very flexible and tends to sink in the mid-region too readily in movements *derrière,* the ribs protruding and creating an ugly prominence in front. This may already be noticeable at ten years old, so that if such a child is accepted, care will be needed to ensure that the condition does not increase and in so doing weaken the spine. It is definitely a case for careful consideration and the weighing in the balance of talent *versus* physique.

Between these two major types there will naturally be many others. The proportions in length may be satisfactory, in girth less determinate. It is difficult at this early age to foresee what will happen in the round, as it were, but fat is less of an enemy to the potential trainee than over-developed muscles. Fat will absorb and is not a reliable indication of future type. Many plump ten-year-olds grow tall and lanky in their teens and vice versa. The muscular child, however, will always be muscular, of that one may be assured. If the examiner is concentrating on girls of the svelte, stream-lined type of the present vogue, she will reject the candidate who at ten already shows athletic bulges of muscles in thighs and legs, for they will be equally noticeable at any age, whatever her proportions. In boys it is naturally of less importance, but it should be understood that bulk of muscles is not synonymous with strength. It is elasticity which gives the muscles both endurance and strength and renders them less prone to accidents. Many ballerinas have steel-like strength in muscles which are practically invisible. *(More Next Month)*

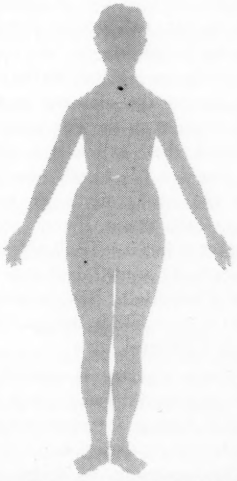


***Fig. 8. Short torso with full hips.***


*New York — Chicago — Los Angeles*

**MAKE YOUR FIRST STOP . . .**

**You will be riding high with our many new interesting and glamorous fabrics, also trimmings for your forthcoming recital.**

**Teachers: Our 1959 fabric supplement will be ready soon. Write on your stationery for your copy.**

*THE HOUSE OF SERVICE*

MAHARAM
FABRIC CORPORATION

New York: 130 W. 46 St.
Chicago: 412-20 No. Orleans St. (New, Larger Showrooms)
Los Angeles: 1113 So. Los Angeles St.

JACK MITCHELL — PHOTOGRAPHER
Staff — Dance Magazine
ROBERT PAVLIK — ASSOCIATE
RE 7-5507

**WESTERN HEADQUARTERS**

*LIGHTNING FAST DELIVERY*

FABRICS
TRIMMINGS
ACCESSORIES
DANSKIN TIGHTS
LEOTARDS
PATTERNS

CATALOGS FREE TO DANCE SCHOOLS
ONE STEP FOR EVERYTHING FOR DANCING

**SAMUELSON FABRICS**

*Free Parking*
1033 S. Los Angeles Street, Los Angeles, California

DANCEWEAR by Maurice

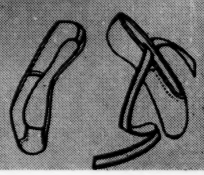
JAZZ SLIPPER
A D'orsay Cut Ballet . . . Perfect for Modern Jazz. Has Either Pleated or Full Sole. Available With or Without Ankle Straps In All Colors.

RUSSIAN SOFT-TOE BALLET SLIPPER
Made With Short Elk Sole For Perfect Point. Full Canvas Lined to Absorb Perspiration. Available in Black, White, Pink, Red, and Blue Glove Kid. Other Colors to Order.

MICHIGAN'S LARGEST SELECTION OF DANCE WEAR!

Maurice Phil

SUPER-TOE
The Perfect Hand Made Point Shoe With Suede Tip and Square Toe. Contoured Arch For Greater Flexibility. Available in Pink, Black and White.



Complete Selections
Perfect Fit Guaranteed.

FREE! Write for new 32 page catalog. Dept. P
All mail orders filled same day as received.

Maurice
Danswear, Inc.
33 JOHN R STREET • DETROIT 26, MICH.
• Formerly CHICAGO THEATRICAL SHOE CO. OF DETROIT

Earl Atkinson
ORIGINAL TAP ROUTINES
SEND FOR CATALOGUE
719 East 32nd St., Brooklyn, N. Y. GE 4-0738

FOR FOOTWEAR
PRACTICE WEAR . . . FABRICS . . .
AND ACCESSORIES . . .
FINE BROTHERS
138 SOUTH ELEVENTH STREET
PHILADELPHIA, PA.
LOW PRICES . . . EXCELLENT SERVICE

## PROMOTING REGIONAL BALLET

*(Continued from Page 59)*

Radio and television interviews have become outmoded in many areas today. But you can still get them. Write your own interviews.

You don't have to write them out word for word. That would destroy spontaneity. But set the theme of each interview. Decide what you have to tell the public. Then call the program managers and arrange as many shows as you can. Try for guest shots on women's shows, children's shows, news briefs, anything to which you can adapt. Then divide your story into that number of interviews, and your job of what to tell on each interview is practically done for you.

Erie has very little local TV. But before our performances last May, we ran a series of interviews and personal appearances scheduled heavily for the three weeks preceding the performances. I spaced the material so that one would cover music (our conductor, Dro James Sample, appeared). Another outlined stories of the ballets to be presented (with the dancers, in costume, illustrating). Another was about the place of ballet in our community (with members of the Board of Governors appearing). And another, featuring our Artistic Director, Statia Sublette, traced the history of ballet. On programs where we had men from the company appearing, I went on camera and did the interviewing and explaining. If women were featured, I got the handsomest male TV station announcer to do the work.

There was a children's show on Saturday (10:30-11:30 a.m.); the evening news (7:00-7:15); a women's afternoon show (1:05-1:30); a children's cartoon show (6:00 p.m.) In each case I patterned the material to the audience involved.

On radio, in addition to the interviews, the music of the various ballets can be used—some on the classical music programs and some on the pop shows.

Of course, these are only a few possibilities. Sources of material are endless. Explore the backgrounds of your cast members. Talk about the choreography. Who did it? What is it like? (Next spring, we expect to do a good deal with this, for the Erie Civic Ballet has invited Yurek Lazowski to do a folk ballet, and his background is a colorful one.)

The artistic director is material for a ream of stories, interviews and pictures. Decor and staging are interesting, as are the people who do these jobs for your company. The costuming, its design and execution, presents additional story material,

as do the rehearsals themselves. (The potential audience is always interested in the behind-the-scene picture.)

### Year-Round Publicity

And what about the publicity that goes on steadily all through the year? To sustain interest among members of the community who work for the ballet—and to maintain contact between them and the dancers—we publish a little mimeographed newsletter called "Ballet-Who." And to interest people new to the community, we contribute brochures called "Ballet for You" to the Welcome Wagon, which greets all newcomers to Erie.

Regular releases are sent to the papers about board meetings and activities. When we acquire new board members, stories go out about them. The same is done for the Ballet Guild and its functions.

During the year, I have found it effective to do a weekly column in *The Millcreek Leader*. The column talks about ballet activities in general (for example, the professional companies who will be performing nearby), and then mentions some aspects of the Erie Civic Ballet.

Two of our activities made wonderful publicity last year. The board had a "Next-to-New" clothing sale during the Easter vacation (when people are interested in new Easter finery).

Everyone in the city was invited to bring their discarded clothing, in good repair and cleaned. They were asked to place a value upon the clothing, and when it was sold the ballet received 25 percent of the proceeds and the owner received 75 percent. The ballet made about $400 on the sale. There will be a repeat.

The Ballet Guild recently ran a card party during which they had a fashion show featuring the various ways that American women are wearing tights in everyday life. Most fashion shows finish with brides. Ours had a Sylphide.

We have a new project coming up—a school promotion idea. We are planning a package program, about 20 minutes long, that will include a bit about the history of ballet—the growth of ballet in America, what ballet is about, and something about the Erie Civic Ballet. And the company's leading dancers will perform a series of specially arranged short solos in costume.

### Who Does All This?

Of course, all this publicity takes time and work—more work than one person can usually do on a volunteer basis. And so the publicity director should have a committee, the size of which should be determined by the area to be covered.

*(Continued on Page 91)*

## SHOPPING GUIDE


| | Page |
|---|---|
| **Books:** | |
| British Ballet Org. | 66 |
| Chalif Publications | 9 |
| Cuban Dances | 70 |
| Dance Mart | 21 |
| Dance Notation | 22 |
| Music Publishers Holding Corp. | 20 |
| Tap Notation | 84 |
| N. Tsoukalas, Spanish Technique | 93 |
| **Classified:** | 91 |
| **Dance Routines:** | |
| Atkinson | 88 |
| John Clancy | 70 |
| Jimmy Hamilton | 93 |
| Jay Dance Notation | 21 |
| Kathleen Kavanagh | 20 |
| Manning | 91, 93 |
| Mel-Day Ballroom | 70 |
| Preston | 69 |
| Rozanas | 92 |
| Donald Sawyer | 70 |
| Jack Stanly | 24 |
| Varady | 20 |
| Vestoff | 92 |
| **Dance Footwear and Accessories:** | |
| Advanced Theatrical | 100 |
| Anthony Costumes | 94 |
| Art Teen | 70 |
| Baum's | 8 |
| Ben & Sally | 65 |
| Capezio | 2 |
| Chatila | 80 |
| Chicago Theatrical | 85 |
| Columbia Supply | 92 |
| Curtain Call Costumes, Inc. | 62 |
| Dancarama | 84 |
| Danskins | 26 |
| Dorothy Rehearsal Romper | 85 |
| Fine | 85 |
| Herbert | 67 |
| Hollywood Dancewear | 91 |
| Kling's | 66 |
| La Ray | 84 |
| Loshin's | 69 |
| Mack's Tap | 91 |
| Maurice Danswear | 88 |
| Modern Youth | 62 |
| Russell Taps | 93 |
| Selva | 99 |
| Serbin | 81 |
| Star Costumes | 64 |
| Stroblite | 92 |
| Style Queen | 70 |
| Taffy's | 63 |
| Trep Art | 93 |

| | Page |
|---|---|
| **Fabrics:** | |
| Algy | 79 |
| Associated | 60 |
| Baum's | 8 |
| Circle Fabrics | 84 |
| Dazian's | 7 |
| Fine | 88 |
| Kalmo | 93 |
| Maharam | 87 |
| Samuelson | 87 |
| Kate Shea | 92 |
| **Miscellaneous:** | |
| Ariel Davis (stage lights) | 25 |
| Binders (for Dance Mag.) | |
| Evyan Parfums | 29 |
| D. M. Publications | 68, 86 |
| D. M. Reprints | 65 |
| Flatow (Photographer) | 78 |
| Freyman (Photographer) | 95 |
| Glodell (Castanets) | 21 |
| Lanvin Parfums | 27 |
| Mitchell (Photographer) | 87 |
| Russell Barre | 92 |
| Russell Stationery | 84 |
| Russian Tea Room | 20 |
| H. W. Shaw (Gifts and Prizes) | 21 |
| Susbscription Coupon | 80 |
| **Records and Record Players:** | |
| Artti | 92 |
| Choreo | 92 |
| Kimbo (Bob Kimble Routines) | 91 |
| Marlos Ballet Records | 81 |
| Russell | 21 |
| Stanly Practice Records | 24 |
| Statler Records | 92 |
| Statler Records (H. B. Shaw) | 21 |
| Stepping Tones | 19 |
| Velmo | 70 |
| Windsor Ballroom Records | 78 |
| **School Listings:** | 90 |
| **Tours and Camps:** | 82, 83 |
| **Teachers Dance Organizations:** | |
| American Society | 14 |
| Chicago Nat'l Ass'n of D. M. | 14 |
| Dance Educators of America | 28 |
| Dance Masters of America | 13 |
| Dance Masters of America—NYC | 12 |
| Hinote Festivals | 62 |
| National Academy of Ballet | 14 |
| Nat'l Ass'n of Dance and Affiliated Artists | 12 |
| New York Society | 14 |

# DANCE SCHOOLS

## CALIFORNIA

Eva Lorraine (Mordkin) Classical Ballet
*Director of the First Calif. Ballet Co.*
*18 W. Colorado, Pasadena*
*HO 9-8608, SY 3-4498*

Joseph Rickard School of Russian Ballet
*Home of So. Calif. Ballet Co.*
*Studio: 2520 W. 7th St.*
*Los Angeles* *DUnkirk 4-7328*

Lemone Studio of Interpretive Ballet
*Pasadena Studio—1702 Lincoln Ave.*
*Studios in Arcadia and Capistrano Beach*
*SY 4-7265*

Michael Brigante Dance Studio
*Ballet - Toe - Spanish - Tap*
*4167 W. 3rd St., Los Angeles* *DU 8-8055*

SF Conservatory of Ballet & Theatre Arts
*Beginner Thru Professional*
*Public Scholarship Competition*
*1638 Market St., San Francisco* *JO 7-3377*

Victor Moreno Academy of Ballet
*18323 Ventura Blvd.*
*Tarzana* *DI 3-9345*

## COLORADO

Florence Kessler School of Dance
*Hope Moore, Associate*
*RKO Orpheum Theatre Bldg., Denver*

Lillian Cushing School of Dancing
*Maxine Williamson-Martha Carson-Assoc.*
*1429 Marion Street, Denver*

## CONNECTICUT

***Ballet Studio of Stamford Approved by S. Hurok World's Famous Impresario***
***Ballet for Beginners thru professionals***
***Jeannette Lauret, Director,***
***14 Suburban Ave., Stamford*** ***FI 8-9829***

## FLORIDA

Candy Vogel Academy of Dance
*627 S. Missouri Ave.,*
*Clearwater* *Phone: 3-7703*

Georges Milenoff School of Ballet
*Russian Technique*
*251 Palermo, Coral Gables* *Ph HI 85462*

Imperial Studios — *Cecchetti Method*
*Member Nat'l Academy of Ballet*
*239 Sunrise Avenue, Palm Beach*
*TEmple 2-4774*

Royal School of Dance
***534 Chase Ave., Winter Park*** ***MI 7-3070***
***717 West Smith St., Orlando*** ***GA 2-6303***

Thomas Armour — Ballet
*2973 Coral Way, Miami* *HI 6-2523*
*8027 Biscayne Blvd., Miami* *PL 7-4843*

## GEORGIA

The Atlanta School of Ballet, *Under direction of*
*Dorothy Alexander & Merrilee Smith*
*Home of the Atlanta Civic Ballet*
*3215 Cains Hill Pl., N. W., Atlanta 5.*
*Cedar 7-7872*

## IDAHO

Gossmann Academy of Dance Arts. ***Tap, Ballet,***
*Acro., Toe., Character, Cossack, Ballroom,*
*Orig. routines. Pre-School thru prof.*
*SallyeGossmann,Dir.,147Maple,IdahoFalls*

## ILLINOIS

Armstrong-Reed Studio
*Bernadine Hayes, Director*
*Ballet - Tap - Character - Hula*
*7002 N. Clark St., Chicago, 26 She. 3-9289*

Bentley Stone-Walter Camryn
*School of Ballet*
*185 W. Madison St., Chicago 2*

Charles Grass School of Dance
*Cosmopolitan School of Music—Dance Dept.*
*410 South Michigan Ave., Chicago 5*

Dancers Studio Approved by Veterans
*Ballet - Spanish - Modern - Jazz*
*879 N. State, Chicago WH4-3677 DE 7-8207*

Edna L. Mc Rae School of the Dance
*410 South Michigan Ave., Chicago 5*
*Webster 9-3772*

North Shore Academy of Dance & Theatre
*Arts: Veteran Approved*
*1054 W. Wilson Ave., Chicago 40*

Ruth Page
*135 So. LaSalle St., Chicago*

John Petri Ballet School
*Ballet — Character — Interpretive*
*218 S. Wabash Ave., Chicago*

## INDIANA

Academy of Ballet & Related Arts
*Nadine Thornton, Artistic Director*
*"Ballet Etudes," Concert Ensemble*
*527½ South Main, Elkhart*

Jordan College of Butler University
*Baccalaureate Degrees*
*Complete Dance Dep't — Indianapolis 2.*

## IOWA

Betty Mae Harris School of Dance
*Member of: CNADM, DEA, DMA*
*Boone & Perry*

## KANSAS

Wichita School of Fine Arts
*Aline W. Rhodes, Youth Culture Dept.*
*226 N. Broadway* *Phone 4-1309*

## MARYLAND

Deborah London Prof. Sch. of Dancing
***Ballet, Modern, Creative Drama, Tap, Art***
***Guest Ballet Teacher, Jack Potteiger (Ea. Wed.)— Commutes from N.Y. 1110 Mondawmin Conc., Baltimore 15. MA 3-9136***

## MASSACHUSETTS

Alicia Langford Boston Ballet School
*Complete Classical Training*
*93 Mass. Ave., Boston* *CO 6-5015*

Boston Conservatory of Music
*Dance Dept., Jan Veen. Director*
*Modern—Ballet—Composition—Style*
*Academics—B.F.A. Degree*
*26 Fenway, Boston*

Princess Tatiana Ouroussoff
*Brookline Ballet School*
*2001 Beacon St., Brookline* *AS 7-5171*

E. Virginia Williams
*New England School of Ballet*
*Complete Classical Ballet Training*
*American Jazz — Spanish*
*186 Massachusetts Ave., Boston CI 7-7927*

## MISSOURI

Flaugh-Lewis School of Dance
*All Branches of The Dance*
*1111 E. 62nd St., Kansas City* *HI 7434*

Myldred Lyons Studio of the Dance
*Ballet - Tap - Acrobatic*
*RKO Missouri Theatre Bldg., Kansas City*

Stanley Herbertt Ballet Arts Academy
***6362 Delmar Blvd.***
*St. Louis 5*

## NEW HAMPSHIRE

New Hampshire Civic Ballet Co. School
*Troy Howard — Director*
*Central Office — Plymouth*

## NEW YORK

The Ballet Stage
*Faculty — Harry Asmus - Olga Tavolga*
*Buzz Hiller — Jazz*
*265 W. 54 St., N.Y. 19* *PLaza 7-0179*

Eve Gentry
*Technique-Improvisation-Concerts*
*242 W. 56 St., NYC OX 7-6074, CI 5-9541*

Helene Veola
*Spanish and Flamenco*
*234 West 56th Street, NYC* *CO 5-1328*

Jay Dance Notation—*class or private lessons, home-study course*
*Leticia Jay, 10 E. 85 St., NY 28, RH 4-7588*

Modern Dance School, YM & YWHA
*Lexington Ave. & 92nd St., N.Y. 28*
*AT 9-2400*

Professional Children's School
***Est. 1914 Grades 1-12 Hours 10 AM-2 PM***
***132 West 60 St., N.Y. 23 Tel. JUdson 2-3116***

## OHIO

Anneliese von Oettingen School of Ballet
*Ballet - Character - Acrobatic - Tap*
*2461 Madison Rd., Cincinnati 8, EA 1-0311*

Josephine and Hermene Schwarz
*Ballet and Modern Dance*
*Memorial Hall, Dayton* *BA 3-1542*

## OKLAHOMA

Kotche's School of Ballroom Dancing
*416 N. Hudson*
*Oklahoma City*

Robert Bell School of Ballet
*Former Soloist "Original Ballet Russe"*
*3221 No. Classen Blvd., Oklahoma City*

## TENNESSEE

Jane Shillinglaw
*School of Ballet*
*1507 21st Ave. S., Nashville*

## TEXAS

Jeanne School of Dance
*Classical Ballet. Modern, Top, Jazz*
***2177 Portsmouth; 8572 Long Point***
***Houston***

## VIRGINIA

The Emilie Bearden School of Ballet
***349 Warwick Road***
***Newport News, Virginia***

Sullins College — School of Ballet
*Combines Liberal Arts Education with*
*Classical Ballet. A.F.A. Degree.*
*Besa Sklarsky, Director*
*Bristol*

## WASHINGTON

Ivan Novikoff School of Russian American Ballet—***Student residence, Summer courses***
*606½ Union St., Seattle*

## CANADA

Elizabeth Leese Studio
*Classical Ballet and Modern Dance*
*326 Victoria Ave., Westmount, Montreal*

## PORT-AU-PRINCE, HAITI

Haitian Institute of Folklore & Classic Dance
***Lavinia Williams, founder-teacher***
*Voodoo, Ballet, Tap, Ballroom, Teacher's Trng.* *Box 1221*

## CLASSIFIED

ESTABLISHED BALLET/TAP Teacher (male) available. Prof. credits on B'way, also in ballet, jazz & ballroom. Prefers pos. in Met. area. Call mornings. SU 7-8717.

FOR SALE — Children's Dance Studio in Queens. Reasonable. Fully Equipped. Phone: Mr. Michaels, OL 8-8660.

DANCE STUDIO FOR SALE: L.I.—ballet, ballroom — children & adults — terrific potential. Box A-6 DANCE Magazine, 231 W. 58 St., NYC.

WANTED: Part time Ballet teaching pos. or partnership in est. school, NY vicinity. DANCE Magazine, Box A-48, 231 W. 58 St., NY 19, NY

Wanted — Male Ballet Teacher for permanent position on college staff. Contact J. K. Ehlert, Dean, Jordan College of Music of Butler University, Indianapolis 2, Indiana.

FLORIDA JOBS, all kinds, entire state, hundreds listed. WRITE Fastway Service, Daytona Beach.

**SUMMER POSITIONS** to instruct either folk or modern. Male or female. Creative youth project. Berkshires. Box 177, New Lebanon, N. Y.


*Teachers!*

**TAP Routines**

*by Jack Manning*

•

**(partial list)**

**49 Rhythm Preferred.** *(Professional Routine.)*

**78 Simple Waltz Clog.**

**86 Fundamentals of Tap Dancing.** *(And a system of teaching them.)*

**92 Doing The Jay Walk** *(Musical Comedy Tap.)*

**113 Advanced Syncopated Soft Shoe.**

**124 Flashy Beginner's Soft Shoe.** *(Solo or group.)*

**126 Baby Tap Dance Course.** *(Six progressive fundamental routines.)*

•

**Single routines $1.00**
**5 routines $4.00**
**10 routines $7.00**

**Orders up to $3.00, add 15c postage. $3.00 or more, add 25c postage & handling.**

**N.Y.C. Residents add 3% sales tax**

**(Please order by number. Full Catalog on Request.)**

**BOX 10, MANNING**
**Dance Magazine**
**231 W. 58 St.**
**New York 19, N. Y.**


### PROMOTING REGIONAL BALLET

*(Continued from Page 89)*

The head of the committee should have at hand a full history of the organization in the form of a notebook with clippings, pictures, press notices, programs and the like. This record must constantly be kept up to date by the committee. Files of contacts for publicity, back releases, publicity schedule plans, and year ahead planning sheets should also be kept up to date.

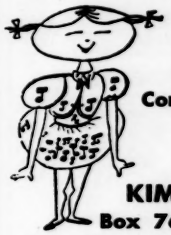
Our own committee consists of five people. I have a board member, Bruce Flaherty, who helps with TV coverage and the writing of spots. (He is program director of a local TV station.) Our artist, Tom Jobczynski, is head of poster design for performance, and has also designed our trademark. (In addition to dancing with the company, he is manager of the shoe department of Wolff's Department Store.) The poster circulation to theatres, deparment stores, hotel lobbies, restaurants and schools is handled by Jane Myers, a college student with a strong ballet interest. And our leading dancer, Violet Popoff, in addition to performing on the school promotion, helps write and circulate publicity stories. In other words, a publicity committee should consist of some people with professional training, and of others motivated simply by interest and enthusiasm.

There is one final "selling" job that the publicity chairman has to do—a job that relates to the members of the press. If you have a problem getting newspaper space and radio or television time, your job is to make the editor or manager realize the need for you jointly to let the community know what is being offered in that area. They may like it or may not like it after they see it, but how can people judge if they don't know what's available.

In the same light, the editor to whom you are talking may or may not like ballet (I personally have had exceptionally enthusiastic cooperation). Or perhaps the program manager of the leading radio station may feel that ballet is not here to stay. It is up to you to point out his obligation to keep his personal feelings out of his reporting or program content. His duty is to his station or paper, and that duty is to the public. Remind such people that you are not telling the community to like ballet. You are merely telling them that there is something as wonderful as ballet in their town. The ultimate decision is up to the public. With such a message on everyone's lips, how can you help but have successful community relations and, finally, to be understood. *THE END*


**kimbo records**

**The *First Name* in children's records**



**Send for Free, Complete, Descriptive Catalog.**

**KIMBO RECORDS**
**Box 76 Wayne, N. J.**

FOR TOPNOTCH PERFORMANCE
**MACK'S TAPS**
**QUALITY TAPS FOR OVER 50 YEARS**
**FRANKE MANUFACTURING CO.**
2330 W. Fullerton Ave. Chicago 47, Ill.

**ORDER NOW FOR YOUR RECITALS**

**FREE** **NEW 1959 CATALOG**

Hollywood DANCEWEAR COMPANY

6512 VAN NUYS BOULEVARD
VAN NUYS, CALIFORNIA

FOR YOUR RECITAL
use
STROBLITE
GLOWING COLOR EFFECTS
Write for literature.
STROBLITE CO. Dept. D, 75 West 45th St., N.Y.C.

EIGHT
NEW
RELEASES
ARTTI RECORDS

A must for all
BALLET STUDENTS!
new professional home
PRACTICE BAR

At last! A sensational new professional-type practice bar that you can put up or take down in a jiffy and fits any doorway up to 38" wide. Enables you to exercise daily at the bar, give you the necessary poise, balance, strength and grace so essential if you are to be an accomplished dancer or ballerina. Easy to install. No screws, nails or tools required. Special grey rubber faced end cups protect woodwork. Simply turn bar ends to fit doorway, adjust to desired height, and tighten. Of strong seamless steel tubing. Makes an excellent gym bar, fun bar for children, exercise bar for taking off extra pounds. Only $7.95 ppd. Send cash, check or M.O.

Write for Free Display Literature and Teacher Discount Price!
RUSSELL RECORDS, INC.
P. O. Box 328 Ventura, Calif.

Send For Free Illustrated Circular
ACROBATIC Supplies
BOOKS, BELTS, Mats, Routines Etc.
JAMES A. ROZANAS
10412 S. St. Louis Ave., Chicago 43, Ill.

TEACHER'S—SEND FOR COMPLETE CATALOGUE FREE
BOX 189, RADIO CITY STATION, NEW YORK 19, N. Y.


## MEMOIRS OF PETIPA

*(Continued from Page 49)*

*for this creature of his. He wanted M. Gorsky and his kind to stand at the head of the St. Petersburg ballet. What arrogance! . . . Notwithstanding my advanced age, I am not absolutely dead, Mr. Teliakovsky!)*

Elderly people often recall most vividly the days of their early youth, and Petipa was no exception. His childhood in Brussels, his adventures in Bordeaux and Madrid, his brief excursion to America and his first journey to Russia are all recalled in colourful detail. So are his debut performances in St. Petersburg and Moscow, and his impressions of the great Viennese ballerina Fanny Elssler. **(Every balletomane knows what a success this ballet ("Esmeralda") enjoyed; and how could it be otherwise, when the principal role was played by such a great artist as Fanny Elssler? She was positively inimitable in this role, and all the Esmeraldas I saw afterwards seemed pallid copies . . . For her farewell benefit, (she) danced "Caterina." The performance was a magnificent triumph for the great dancer: endless ovations, flowers, expensive presents, in short, everything which the adoring public then gave to famous artists was bestowed on this beloved guest. . .)*

But when he reaches his own period of glory, in the days when he produced *The Sleeping Beauty*, *Swan Lake*, and *Raymonda*, he disappoints us by skipping over it as though it were too well known to need discussion: ". . . During those never-to-be-forgotten seventeen years of Vsevolojsky's management, every one of my ballets was successful. . ." And he merely lists them!

Absorbed by his anxiety to justify himself in the eyes of his audience, he brings out letter after letter, some of them of genuine interest, like the one from Tschaikovsky concerning the composition of the score for *The Sleeping Beauty*, and others which are pitiful little scraps of tribute from dancers like Enrichetta Grimaldi and Maria Gorshenkova, who today would be entirely forgotten except for the fact that they once appeared in Petipa's ballets!

Nevertheless, these sometimes pathetic pages give us an insight into Petipa's character and genius that it might be impossible to gain from any other source. For fifty years, he enjoyed a security such as few dancers or choreographers have ever experienced. The sheer volume of his accomplishment, in the production of ballets, the training and development of dancers, and the foundation of an entire school of

P. O. BOX 4952 • DALLAS 6, TEXAS
Leo's, Chicago; Maurice Danswear, Detroit; Loshin's, Cincinnati; Herbet, La Mendola, Robert Fink, N. Y.; Heckmann's, New Oreleans; Trep-Art, Milwaukee; Sammie Stone, Long Beach; Preston Dance Supply Co., Dallas.

KATE SHEA
Fabrics & Accessories for dance schools.
Everything for your costume needs.
*Send for price list*
112 West 44 St., NYC JU 2-1734

Columbia Dance Supply
*"Everything for the Dancer"*
SHOES • LEOTARDS • FABRICS
RECORDS • ACCESSORIES
2718 Devine St., Columbia, S. C., AL 2-0293

DANCE • • ROUTINES
With Complete Sheet Music
By VERONINE VESTOFF

18 Echo of the Ballet—*Toe—Adv.*
20 Fascination Valse—*Toe—Adv.*
21 Gavotte "Lady Betty"—*Classic—All grades*
24 Grand Valse Brilliante—*Classic Toe—Adv.*
61 The Hussar—*Military Solo—Adv.*
26 Kaleenka—*Folk—Beginner*
30 Na Beregu Polka—*Folk—All grades*
31 Naughty Girl Polka—*Beginner*
10 Caucasian Veil Dance—*Oriental—Int.*
60 The Hungarian Don Juan—*Character—Adv.*
1 Air a Danser—*Toe—Inter.*
3 A la Valse—*Classic Toe—Adv.*
7 Belinda Polka—*Classic Ballet—Int.*
13 Chinese Dance—*Character—Int.*
11 Champagne Galop—*Eccentric—Adv.*
27 La Coquette—*Toe—Adv.*
4 A Mexican Flower—*Character—Adv.*
12 Chin-Fu's Wedding; *24 pages of music; complete dance instruction.....$1.50*

$1. ea. except those marked otherwise
$4.00 for any 5 Routines
$7.00 for any 10 Routines
Orders up to $3.00, add 15c postage. $3.00 or more, add 25c postage & handling.
N.Y.C. Residents add 3% Sales Tax
*No C.O.D.'s Send money order or check*
(Please order by number. Full Catalog on Request.)
VESTOFF
Dance Magazine BOX 446
231 W. 58th St., New York 19, N. Y.

SEND FOR OUR NEW
RECITAL CATALOG
NOW!
AT LOWEST POSSIBLE PRICES!
TrepArt
2615 N. THIRD ST., MILWAUKEE, WIS.

The Technique of
Spanish Dancing
and Zapateados (heel clicks)
$3 post paid, (No C. O. D.'s)
NICHOLAS TSOUKALAS
728 Lawrence, Detroit 2, Mich.

Teachers!
TAP
Routines
by Jack Manning
•
(partial list)
Most Popular Numbers
Novelties • Intermediate
Advanced • Beginners

1 Spoon Time. (Playing spoons in Chef costume.)
10 Number Please. (Telephone tap story. Boy and girl.)
11 Climbin' High. (Novelty tap dance Ladders-group. Special music 50c extra.)
20 Tap Dance Sitting Down. (Line-up of girls. Big tap ensemble number.)
24 Technique vs. Swing. (Court Room Scene—good opening—cast of eleven.)
29 Soft Shoe Cane. (Solo or group. Lots of style, top hat and tails.)
45 Adv. Syncopated Waltz Clog. (It's different.)

Single routines $1.00
5 routines $4.00 10 routines $7.00
N.Y.C. Residents add 3% sales tax
(Please order by number. Full Catalog on Request.)

BOX 10, MANNING
Dance Magazine
231 W. 58 St. New York 19, N. Y.

ballet, the Russian (a combination of technical elements from the French and Italian schools, plus indigenous factors contributed by the Russian dancers themselves), was stupendous. Nevertheless, the end of his career found him full of doubts and disillusionment.

In these memoirs, even in the pages devoted to his triumphant visit to Paris with his talented and beautiful wife, Petipa hardly mentions the name of his brother Lucien. Today, Lucien has been almost entirely overshadowed. When one reads the name of Petipa on an old Paris Opéra playbill, it is natural to assume that Marius is meant; but Marius never danced at the Opéra, which in his youth was the centre of the ballet universe. Lucien, the handsome elder brother, was the "successful" member of the family, the one to be emulated. It was he who attained the coveted position of *premier danseur* at the Opéra (in 1839, when Marius was still a wanderer without a permanent position), who partnered Carlotta Grisi and, gossip said, won her love, who created the role of Albrecht in *Giselle*, who even had the dubious distinction of being caricatured by Honoré Daumier as *Le danseur qui se pique d'avoir conservé les belles traditions de Vestris.*

Marius was never the glamorous Paris star. He was the diligent and tireless worker, toiling unremittently in a distant land where he still, after half a century, sometimes felt himself an exile. His memoirs leave one with the feeling that he wondered, even after he had created a company which surpassed that of the Opéra itself, whether or not he had succeeded in catching up with Lucien. Time has certainly answered that question.

Petipa was a practical man of the theatre, who considered it his duty to please the public, and he loved applause; he gloried in it. So many times, in this little book, he seems to reassure himself by repeating the phrases "great success," "dances encored," "prolonged applause." **(From the first performance to the fifth, the enthusiasm of the public increased, and after the last, the whole audience shouted, "Stay! Stay longer!" . . . The wreath was presented to the accompaniment of loud and prolonged applause, and shouts of "Bravo, Petipa, Bravo!")*

I wish that he could hear the ovations that greet Margot Fonteyn and the Royal Ballet and his choreography at the end of the Rose Adagio. Perhaps he would realize, then, that his fifty years of effort did not end in failure, after all. *THE END*

In the Classroom
or On Stage
TAPCO TAPS
are "Tops"
in Performance

Styles to Please All Dancers!
Sizes to Fit Every Tap Shoe!
Don't settle for less than the Best. Send for Size Chart and Teacher Discount Price Today!

Russell Records, Inc.
P. O. Box 328 Ventura, Calif.

3 NEW ROUTINES
GREAT FOR RECITALS
#331 CALYPSO: GROUP CHARACTER
#430 CHAIR DANCE: SUPER NOVELTY
#517 THE CONTINENTAL: 2½ CHO.
GREAT TAPS
$2.00 Each Or 3 For $5.00
Send Check Or M.O. JIMMY HAMILTON
3146 FRANKFORD AVE. PHILA. 34, PA.

YOU'LL PIROUETTE WITH JOY
when you see the
1959 CATALOG
by
KALMO

Chock-full of news, the new 1959 Kalmo Catalog presents scintillating ideas, in pace with modern taste.

You will be delighted with the new exciting fabrics, Recital Leotards and tremendous range of trimmings and accessories.

Write today for your copy. Write now!

IN NEED OF SPEED?
TRY OUR SUPER SERVICE DELIVERY
...1 TO 3 DAYS.

KALMO TEX-TILES, INC.
123 W. 44TH ST., NEW YORK 36, N. Y.
JUDSON 2-5185

# NEW RECITAL COSTUMES

## ON TIME FOR '59

**Plan now for your big night with the costumes that are the talk of the trade**

*Thank You* . . . your response to our new "Buy- Now...Pay-Later" Plan has been wonderful.

Our '59 line... all at sensible prices... can only be bought through Anthony Costumes direct. We are not selling to dealers or stores. Remember, there is no compromise for quality... therefore do not accept any imitations or substitutes.

Our **BUY NOW... PAY LATER PLAN** is available to all schools as our guarantee that you will receive all your recital needs well in advance of your show date. 10% deposit is all we require on orders received before March 1st. 25% deposit during March. 50% deposit after April 1st. Balance payable within 2 weeks after you receive your order... delivery date as specified by you. NOW you can plan your show early . . . and order early.

**NEW** Write today for your copy of our **1959 RECITAL CATALOGUE** (on your school letterhead or business card, please).

Indian

Circus

Rockette

Arabian Night

a complete line of shoes, dancewear and accessories.

**ANTHONY COSTUMES, INC.**

17 EAST 16TH STREET, NEW YORK 3, N. Y.

(Continued from Page 6)

Studio. Topics: "Introduction of Technique to Pre-School Children," **Esther Sokolsky**; "Dance as Recreation," **Fred Berk**; "Teaching Dance to Blind Children," **Edith Schrank.**

**HOLLYWOOD AND LAS VEGAS**

At the Disney Studios **Tommy Mahoney** has selected **Sally Whelan, George Ford, Sally Wile Jack Mattis, Jim Huntley, Frank Reynolds, Joe Demico, Bob Street, Joyce Horn, Lisa Boughers, Marilyn Lawrence** and **Peggy Gordon** to dance in "El Fego Baca" . . . **Gower Champion**, assisted by **Jack Regas**, has completed directing "The Taming of the Squaw," a TV film, starring John Raitt and Giselle MacKenzie with dancers **Fred Hansen, Tommy Ladd, Bob Cole**, and **Maurice Kelly** . . . **Mary Moore** recruited **Hamil Petroff** to stage her dance solo in a George Burns TV film . . . **Debra Paget** has returned from location in Germany and India and next starts on a new night club act . . . **Joe Paz** has been signed by **Chuck Walters** for a featured role in the new Metro film, "Ask Any Girl" . . . **Marc Platt** and **Marlene Teppel** will be seen in a series of new beverage dance commercials . . . **Bob Banas, Val Benedict** and **Joe Rudan** are in Fox's "Say One for Me." Choreographer **Alex Romero** will be adding more dancers late this month and, after completing this **Debbie Reynolds** film, he will stage a night club act for her . . . **Paul Reese** is recuperating after knee surgery . . . **Mr. and Mrs. Buddy Bryan** are in Hollywood after an extended stay in Las Vegas where they were featured in the Lido show at the Stardust. Buddy, **Peggy Gordon, Troy Patterson** and **Mary Moore** have completed some dancing album covers for Capitol Records . . . Jerry Lewis has signed dancer **Jack Mattis** for his Paramount film, "Ship Ahoy."

**Val Raset** has been signed to choreograph "Heller With a Gun" at Paramount . . . **Sheree North** and Beverly Hills psychologist, Dr. Gerhart Sommer, were wed in Jan . . . **Jack Baker** stages the Mamie Van Doren act, scheduled for the night club circuit in spring . . . Dancer **Shari Stennette** has withdrawn from her long term contract with Red Skelton to concentrate on an acting career . . . **Barry Ashton**, who staged "Ken Murray Blackouts," returned to El Rancho Vegas in Las Vegas as choreographer and prod. head . . . **Jack Bunch's** new "How to Dance" album is getting top promos from the recording co. . . . **Erik Cooper** is prepping an act for Las Vegas . . . **Elaine Dunn** accompanied Bob Hope on his 18,000 mile junket to entertain US GIs. **Dante D'Paulo** co-stars with **Ginger Rogers** in her new pilot for a TV film series . . . **Shirley Heart** recouping from serious illness . . . **Mitzi Gaynor's** new film, "Anniversary Waltz," with David Niven goes into prod. in Feb. . . . Having completed "Some Like It Hot," **Wally Green** has been re-called to Goldwyn for conferences on a new musical.

LAS VEGAS: **Bert May** heads the **Dorothy Dorben Dancers** at the Riviera. **Nick Castle's** protegee, **Peggy Sands**, is a headliner there with an unusual act . . . **Jack Cole**, assisted by **Carl Ratcliff**, has staged the new Jane Russell act with **Stanley Hall** and **Ronnie Fields**, which has been scoring at El Rancho Vegas. **Jolene Lontere** staged the prod. nos. and heads this line as well . . . **Marie Bryant** has staged some of the new Pearl Bailey act now at the Flamingo. **Moana Gleason** and **Don Kirk** are featured in the show which also has routines by **Buster Burnell** . . . The team of **Angie and Margo** headline the Sands stage show, **Bob Gilbert** continues to stage prod. capsules for the **All-Texas Copa-Girls** . . . Thunderbird Hotel has **Hal Belfer** staging a new show called, "Carnival de Paree," which features **Roy Palmer** and also the dancing of **Les Mademoiselles de l'Ensemble.**

ROY CLARK

**SOUTHERN CALIFORNIA NOTES**

Most memorable dance events of '58 were the **Moiseyev Co.**, USC's "Damn Yankees," **Roberto Iglesias' Ballet Espanol**, and the **Tupino-Clare Ballet La Jeunesse** . . . **Bruce Gardner's** perf. in Damn Yankees" is a fine example of the magic that takes place when the energies of a finely trained athlete are channeled into dance . . . Iglesias took LA by storm, as did **Ana Mercedes** and **Rosario Galan**, and each member performed with a star quality. The Paris-influenced zarzuela no's are a welcome new trend.

If the Iglesias perfs. were as exciting as one's 1st bullfight, **Ballet La Jeunesse**, on Dec. 13 at the Assistance League Playhouse, was like hearing one's 1st live symphony. Body placement was impeccable, characterization and style clearly distinguished from ballet to ballet, and the whole perf. was a delight. "Suite de Beethoven," "La Petite Pas de Quatre." "Aquarelle Espagnole" and "Parc Monceau" gave each one of the 22 girls and 1 boy (ages 8-16) full opportunity. **Laurie Sibbald** and **Laura Lamb** were paired effectively and brought sure technique, style and personal beauty to their passages. **Diana Reiss** (an 8-yr.-old), as **Marie Taglioni**, showed a great gift. **Susan Vincette** was pleasantly noticeable in "Parc Monceau." In his early youth **Oleg Tupino** was a member of **Lubov Egorova's Paris**



**Ballet La Jeunesse.** Only regrettable circumstance is that he and **Miss Clare** have given up their own dancing careers to achieve this outstanding success in carrying on the tradition.

**Raoul Appel** had every member of the cast dancing in the Old Globe's "The Boy Friend" in San Diego. **Pam Williams** and **Johnnie Jones** alternated with **Irene Maltman** and **Wes Davis-Bob Souza** in the very funny Carnival Tango. Ditto **Midge Chambers, Ed Flanders, Colette Evans** and **Rudy Raber** in "Won't You Charleston With Me?" Bright dancing kept he show running for 60 perfs.

**Jon Angelo** was choreographer for the modern dress version of "Love's Labors Lost" at Cabaret Concertheatre in Hollywood. His associate, **David Bond**, directed . . . **Karoun Tootikian** has choreographed and produced an hour-long Armenian folk film in color, "Im Chinarri Yaruh" ("My Love, My Plane Tree"). 1st showing was last summer at Jacob's Pillow. 1st West Coast showing, in LA, was introduced by **Ruth St. Denis.** Miss Tootikian, **Lonny Cothron, Lalla Lozli** and **Bruce Folkart** turn in commendable perfs. An especially charming sequence is the marriage feast "Quail Dance."

**Pia Gilbert** repeated her "Music for Dance" (DANCE Mag., Nov. '58) at UCLA for the LA Chapter of the Nat'l. Assn. of Amer. Composers & Conductors. **Carol Scothorn, Agnes Yamada, Stephanie Colbert, Laura Korb, Suzanne Cullen, Alfred Huang, Jerry Jackson** and **Don Levin** were added to the cast of dancers.

**Bill Heiden** presented advanced students in original choreography at his Studio 212. Outstanding was **Shela**, in a danced and spoken "Ophelia." **Dennis** and **Phyllis Thompson**, brother and sister, showed promise in a modern jazz no. . . **The South-**

*Dance Portraits and Photographs*

ZACHARY FREYMAN

by Appointment MU 3-6740

*Dance Magazine staff photographer*

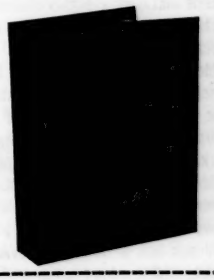
*Keep your DANCE Magazines together and protected from wear . . . .*

**DANCE MAGAZINE BINDER**

Handsome, hard-covered binder in red simulated leather tooled in gold. Holds a full year of DANCE Magazine.

only $3.00 *(Plus 25c postage)*

*NYC Residents: Add 3% Sales Tax*



**Send me _____ binders. My remittance is enclosed.**

*All orders $3.00 or over add 25c for postage and handling.*

**Name** *(Please Print)*_____

**Address**_____

**City**_____ **Zone**_____ **State**_____

**DANCE Magazine 231 W. 58 St. New York 19**

ern Calif. Ballet's "Cinderella" was the hit in Palm Springs' 1st live ballet program. **Debra Adasco** and **Haldor de Becker** were well matched in an excellent pas de deux. **Bernardine Gluck** and **Leon Embry** showed much improvement in "The Sea."

**Carl Tressler** appeared in NYC supper clubs before going to Ft. Worth for 8 weeks of musicals. Then on to "Li'l Abner" . . . **David Lichine's** joyous dances a bright addition to Marymount College's "Song of Norway." **Tatiana Riabouchinska** danced the Concerto, partnered by **Joey Harris.** Lichine has now gone to Rome to teach at the Nat'l. Academy.

**Ballet Concerto of LA** in a full program at Riverside for an audience of 1,000, mostly under 16. "Danse Classique," choreographed by **Michel Panaieff** for **Roy Fitzell, Beatriz Monteil, Jeanne Retie and Kasana Wojcik,** a welcome addition.

Christmas events included the So. Bay-Torrance Symph's "Cinderella," choreographed by **Bob Regger** with audition winner **Betty Isbitz (Rosalie & Alva** studio, San Pedro) as Cinderella, and **Vincent Martinez (Phyllis Moore** studio, Torrance) as the Prince. Runners-up **Linda Slama (Marjorie Peterson** studio, Torrance) and **Myron Reynolds (Simon Semenoff** studio, Hawthorne) did solos . . . **Katie Smith** and **Jim Short (Dorothy La Spina** studio, Torrance) danced at a reception for the UN Commission at the **Jan Darian Studio.** The **Darian Dancers** performed at the Plush Horse, Hollywood Riviera and the Chapel Theatre in Hermosa Beach.

**Marjorie Peterson** students participated in the Dental Health Assn. benefit at the Wilshire-Ebell Theatre . . . **Doris Niles** was choreographer for 3 perfs. of "Hansel and Gretel" at Pilgrimage Little Theatre, Hollywood . . . **Marketa Kimbrell, Joan Lawrence** and **Don Hewitt** in **Bob Thorson's** choreography for UCLA's "L'Enfance du Christ" . . . **Valerie Silvers'** "Coppelia" was given 6 perfs. at UCLA and Van Nuys. JOHN DOUGHERTY

**CHICAGO NEWS**

**Ballet Russe de Monte Carlo,** seen here in an atmosphere that NYC or the one-night stands cannot understand, had a very successful engagement in the Opera House. The 14 perfs. drew $115,767.15 at the box office. This tops all ballet engagements except last year's higher-scaled **Royal Ballet.** The co. has already been contracted to appear here next Christmas.

Most noteworthy element of the season was the dancing. The brilliance of guests **Alicia Alonso** and **Igor Youskevitch** was beyond anything seen in years, and the regular co. came up with excellent work. Repertoire was for the most part stuffy. The production level was conscientiously careful; costuming was immaculate. The musical end was never above adequate.

Alonso has a new silky lovliness to her dance quality which, added to her brilliance, her fire and her perfect technique, made her perfs. great. Youskevitch, who seemed to be slipping when seen with Ballet Theatre last fall, not only has climbed back to his pinnacle, but was stronger than ever. "Giselle" with Alonso and Youskevitch was the top attraction. An extra perf. was scheduled and sold out. The pair also danced the 2-act "Nutcracker" and were especially lovely in the Snowflakes scene. Besides the usual pas de deux, they premiered a "Romeo and Juliet" choreographed by **Alberto Alonso.** There was drama, not through mime, but in the intensely motivated dancing. Alonso displayed a lightness exceeding that of her Giselle.

The revived "Ballet Imperial" was done well, with the corps especially crisp and neat. The only premiere for the co. was a new pas de deux choreographed by **Edmund Novak** for **Nina Novak** and **Eugene Slavin. (Eugene Collins** substituted for the hospitalized Slavin.) The dance was not in the classic pas de deux mold, but was a 12-min. episode on the theme of young lovers in the spring. The girl's costume, a flowing silk tunic, and the daring lifts and dives were in the manner of Soviet dances. Edmund Novak has worked on the other side of the Iron Curtain and he has an interesting inventory of these exciting tricks. Choreographically the work is not distinguished, and the performers were not entirely at ease, but there were stunning moments and the excitement of physical challenge.

Nina Novak, spurred by the presence of guest stars, did the best dancing of her career, being especially good in "Coppelia," "Raymonda" and "Nutcracker." Her one Giselle showed great improvement. **George Zoritch** has made great strides. His last perfs. were cheered, for he showed the virtuosity he had lost during his years away from the ballet. **Alan Howard,** dancing again, proved he still possessed brilliance and he has gained in repose and self-presentation. Eugene Slavin was injured early in the season, but not before turning in an excellent Hussar in "Beau Danube." His Hilarion is the best in contemporary "Giselles." **Irina Borowska** had a big success. Her warm temperament, strong technique and great beauty make her a favorite. **Gertrude Tyven** was erratic. Lethargy is her greatest fault, yet she did her best as the vivacious glove-seller in 'Gaite.' **Kenneth Gillespie** was excellent and **James Capp** emerged in several principal roles and Eugene Collins, the new soloist, is quite a find, both as dancer and partner. **Eleanor D'Antuono** looked every inch the ballerina as the soloist in "Variations Classiques." **Tatiana Grantzeva** proved she is still a very good dancer. Fine perfs. and promise were shown by **Roy Harsh, Hester Fitzgerald, Raven Wilkinson, Howard Sayette, Andrea Vodenahl** and **Richard Wagner.**

**Ballet Guild** gave a New Year's Day cocktail party for **Ruth Page's Chicago Opera Ballet** and Ballet Russe.

Special feature was a talk by Alicia Alonso on her visit to Russia. For an hour and a half she held the large audience spellbound with her human warmth, humor and drama. **George Skibine,** who had danced recently in Russia with the **Paris Opera Ballet,** also told some interesting experiences. Party guests heard a tape-recorded message to American dancers from **Galina Ulanova** and **Maia Plessitskaya,** brought by recent tourist Mandel **Terman.**

Ruth Page's co. left Jan. 11 for its 10-wk tour, headed by **Marjorie Tallchief, George Skibine, Veronika Mlakar, Bentley Stone, Kenneth Johnson, Barbara Steele, Etta Buro, Patricia Klekovic** and **Dolores Lipinski. Darrell Notara** of **Ballet Theatre** joined the co. as ballet master. I saw a rehearsal of the new ballet "Camille," and Marjorie Tallchief was so moving in the death scene that she had the co. in tears. Mlakar, Johnson and **Orrin Kayan** were very exciting in Skibine's "Idylle" and Patricia Klekovic and Johnson did an excellent "Don Quixote."

The Chicago Public Library had a ballet exhibit on for the month of Jan., featuring mementos from the Ruth Page Co. and including some delectable Karinska tutus. There was also a collection of programs tracing the work of **Balanchine** from "The Seven Deadly Sins" for Ballets 1933, through 25 years in America, to the current revival in NYC of the '33 opus.

The **June Taylor Dancers** with **Peter Gladke** in the Palmer House's Empire Room are doing 2 excellent dances. Their work is much more interesting than the stuff demanded of Miss Taylor on TV. She started her career here as a **Merriel Abbott Dancer** and, after her illness (she was out with TB for several years) she worked as reservation clerk for the Empire Room. On hand for opening night, she confessed the atmosphere made her feel she was a dancing girl again.

**Nora Kovach** and **Istvan Rabovsky** danced in a number of nearby suburbs. Their dancing retains the excitement of their Soviet training plus refinements of Western study. They dance a pas de deux from "Bayaderka," arranged by **Valentina Perejeslavec** after **Petipa,** an "Esmeralda" pas de deux by **Beriosoff,** the "Saffron Knot" by **Harry Asmus** (to Wagner's Liebestod), and a pas de deux from Gluck's "Orpheus," choreographed by Perejeslavec. **Barbara Fallis** and **Royes Fernandez,** the assisting artists, danced the peasant pas de deux from "Giselle," the "Nutcracker" pas de deux and a jazz dance by **Ray Harrison.** All four danced to Chabrier's "Espana" by Perejeslavec. Rarely does one see a program of so much first rate technical dancing.

Dance Comics **Mata and Hari** were seen in Evanston. Their new program, titled "The World of Pantomime," is polished and refined. Their body control is so sensitive that one wishes for more actual dance passages. They know so well what communicates that there is great clarity throughout. New nos. include a satire on silent movies called "Kiss Me Little, Lover"; a burlesque of teen-agers, "Going Steady"; and a comment on psychiatry titled "Woman on the Couch." ANN BARZEL

**SAN FRANCISCO AREA NEWS**

The **SF Ballet** tried out 3 new **Lew Christensen** ballets at Richmond and San Bruno before departing Jan. 11 on their 4-mo. tour of 12 Middle Eastern countries. These were "Sinfonia," "Caprice Viennois" and "Entr'Acte" (a pas de trois). A week's engagement in Athens was the 1st stop scheduled on an itinerary which includes Turkey, Lebanon, Syria, Iran, Ethiopia, Sudan, Egypt, Libya, Tunisia and Morocco. Featured members are **Leon Danielian, Jocelyn Vollmar, Sally Bailey** and **Royes** Fernandez. (Fernandez was a last minute addition.) Director Lew Christensen, manager **Leon Kalimes** and ballet master **Gordon Paxman** are accompanying the 26 dancers. Co. returns in time to rejoin the SF Opera, which sorely missed them last fall when they were in So. America.

The SF Ballet's lavishly mounted "Beauty and the Beast" and their complete "Nutcracker" drew large audiences at the Opera House at holiday time. 'Beauty' seemed more beautiful than ever. It relies on spectacle, provided mainly by Tony Duquette's

native costuming, but Lew Christensen has provided some handsome dancing for Vollmar, Carter, Bailey and others. **Balanchine's** "Serenade," added to the repertory prior to the tour ahead, seemed not fully assimilated by the co. in its perfs. here.

**Ann Halprin & Co.** were guests of **Contemporary Dancers** at the latters's Center in SF Dec. 10 & 11, in works illustrating Miss Halprin's recent approach, aiming to avoid literal meanings, dramatic symbolism or other external reference, by dancing in "purely kinesthetic terms." Perfs. scored an artistic success and attracted capacity audiences.

A dance-drama based on a French fairy tale, by students of Berkeley HS late in Dec., demonstrated the adroitness of **Ingrid Sparks**, head of the school's dance dept., in devising choreography that looks good on the stage yet is feasible for students of HS age and limited dance experience ... **Joan Gainer** of Berkeley caught this correspondent in error in Dec. mention of dancers at Monterey Jazz Festival. Seems it was **Dance Players (Mary Berry, John Lewis** and Miss Gainer) who worked with Virgil Gonsalves Sextet at Monterey and on SF TV station KQED. CLIFFORD GESSLER

**NEWS FROM WASHINGTON D.C.**

The National Theatre had Washington very dance minded in Jan. with the pre-B'way openings of "Redhead" and "Juno." While here to assist **Bob Fosse** with "Redhead" choreography, **Donald McKayle** taught a master class at Howard U. (with more than 50 students participating) and another at **Erika Thimey's** studio.

The **Modern Dance Council** is to sponsor a master class by **Alwin Nikolais** Feb. 8 at **Linda Verrill** studio ... Erika Thimey and the **Chamber Dance Group** are scheduled to perform works based on T.S. Eliot at Western Reserve U., Cleveland, Feb. 6-7. Miss Thimey's **Children's Dance Theatre** presented "The Magic Story Book" for the Washington Children's Theatre Jan. 24.

**Dance Quartet (Virginia Freeman, Meriam Rosen, Patricia Wityk** and **Don Wagoner)** will perform in Richmond, Va., and at Salem College in Winston-Salem, NC, in Feb. The Quartet will teach, lecture and act as guest critics at a state symposium of college dance groups in Richmond . . . **Charles Weidman** appears Feb. 7 & 8 at the **Evelyn Davis Dance Playhouse** with a Washington group he has trained.

At the nat'l. convention of the Am. Assn. of School Administrators Feb. 16-18 in Atlantic City, NJ, **Dorothy Madden** and **Gladys Andrews** will speak for dance in the "Dance and the Related Arts" session. **Peter Wisher** and Gallaudet College students will demonstrate creative dance for exceptional, especially deaf, children.

The **Washington Ballet Co.**, directed by **Mary Day** and **Frederic Franklin**, is scheduled to perform in Lisner Aud. Feb. 7-8. VIRGINIA FREEMAN WEIL

**REPORT FROM DENVER**

**Gwen Bowen** has been training the Pink Poodle Posse, 20 models who lead pink poodles, in a routine to be seen on the Ed Sullivan Show and at local events throughout the year, in honor of the Colorado Centennial . . . Also inspired by the Centennial, **Lillian Covillo** and **Ken Reeves** are preparing a serious work, "Genesis," based on the history of the state. It will be performed at Bonfils Aud. Feb. 21 & 22 . . . Students of **Rhoda Gersten** gave a demonstration on the uses of poetry in teaching of creative dance, at the Colo. Poetry Society. **Peggy Barnett** is teaching a special class for pregnant women at the Gersten School.

**Ballet Theatre School** is presenting 3 workshop perfs. on Sun. afternoons, with choreography by the advanced students, performed by the younger dancers. Works for the 1st program were composed by **Dorothy Fink, Beth Fisher, May Corvi** and **Don Busby** . . . Ballet Russe's **George Zoritch** was scheduled to hold auditions for the new **Denver Civic Ballet** on Jan. 16 . . . At the Jewish Community Center, **Frances Frakes Hansen** gave an exciting demonstration of American Indian dancing. The JCC has **Marcia Kincaid** teaching ballet.

Denver U. students of **Martha Wilcox** performed at US bases in the Far East in a State Dept.-sponsored tour (see p. 24) . . . Denver's large Japanese-American community has organized a Kabuki theatre, with showings of traditional dances, songs and plays Sat. and Sun. eves. at the Buddhist Church . . . **D. A. Masursky** is teaching at the **Lamont School** . . . Dance teachers from a number of Rocky Mountain states recently convened in Denver for the annual all-day session of the **Rocky Mountain Dance Teachers Assn.** (formerly the Colo. Council of Dance Teachers). The Chalypso was taught by **J. H. Vandapool**, who has 4 studios in New Mexico. Other teachers on the faculty were **Margie Money, Lillian Coville** and **Doris Brown.** RHODA GERSTEN

**LONDON DATELINES**

A bombshell was exploded Jan. 9. For years Covent Garden has resisted all attempts to make them publish detailed accounts of their expenditure on opera and ballet. Now a slim pamphlet, crammed with figures and statistics, called the "Royal Opera House Annual Report, 1957/1958" reveals everything. The report is the first of its kind and included details relating back to 1950.

It makes fascinating reading. Possibly the most interesting figures are the **Royal Ballet's** profits gained from the last 4 American tours which were: 1950-51: $264,500; 1953-54: $356,428; 1955: $153,260; 1957-58: $40,583. The last tour made less profit, but actual receipts were higher than any others. In view of this, Lord Drogheda and David Webster, administrators at Covent Garden, were asked if the co. was likely to make another tour of the US in the near future. The reply:" Because of the rising expense of such tours, none was in consideration for the next few years." This seems to imply that No. America may never again see **Margot Fonteyn** with the Royal Ballet.

The purpose of the financial report and conference was to draw attention to the financial plight at the Opera House. Last year Covent Garden received approximately $835,000 in gov't. subsidy and still needs about $1,400,000 to function satisfactorily as a national home for opera and ballet. The present grant is meant to subsidize both the arts, though scrutiny of accounts makes it evident that the bulk of the sum is devoted to opera, while ballet, through its American successes, mostly pays its own way. Also of interest in the report are the production costs for new works. For example, **Cranko's** "The Prince of Pagodas" cost $28,600, while the revival of "Petrushka" was $29,000 and **Ashton's** "Birthday Offering" only cost $4,100. Attendance reports show definitely that Londoners prefer ballet to opera.

Meanwhile the Royal Ballet has been continuing its season with some superlative perfs. On Dec. 13 **Merle Park** and **Annette Page** were given opportunity to show their paces in "Mam'zelle Angot" and "The Firebird" respectively. Both made good in their new assignments and added to their chances of being given ballerina status.

Ashton's "Cinderella" was received Dec. 23 just 10 years after its premiere. The work was fresh and bright and has improved with the substitution of **Margaret Hill** and guest **Moyra Fraser** for men in the 2 roles of the ugly sisters. At this perf. Fonteyn and **Alexander Grant** scored personal successes and gave the revival a strong send-off. On Jan. 1 **Svetlana Beriosova** danced the part for her 1st time proving herself a fairy-tale princess of unmistakable lineage. On Jan. 7 **Anya Linden** danced the part but did not play it memorably. She was finely partnered by **David Blair.**

**Michael Somes** won particular honors Jan. 1 when he danced with Fonteyn in "Cinderella," because that morning he had been appointed a Commander of the British Empire by the Queen. He was given a tremendous reception by the audience.

**Nadia Nerina,** whose recent perfs. have shown a marked upward trend, produced a stunning perf. in "The Sleeping Beauty" Jan. 8, which elicited almost ecstatic press notices. Slated for the future at Covent Garden: a revival of Cranko's "Harlequin in April" (Mar. 5) and **MacMillan's** "Danses Concertantes" (Mar 14), the 1st British prod. of Ashton's "La Valse" (Mar. 10); and the return of **Beryl Grey** (Mar 2) for a series of guest appearances. No partner has as yet been announced, but current rumor whispers the name of **Andre Eglevsky.**

"West Side Story" opened Dec. 12 in London and immediately established itself as a hit comparable to "My Fair Lady." It gets a tough and racy perf. from its all-American cast and comes over with the punch of a heavy-weight. At Christmas parties **Jerome Robbins** qualified as being "the name most on people's lips," and throughout the ballet and theatrical world the show is No. 1 topic.

London's **Festival Ballet** opened its customary Christmas season of "The Nutcracker" at the Festival Hall Dec. 22. The **Lichine-Benois** prod. looked as pretty as ever, and principal dancing credits went to **John Gilpin,** with some fine macabre mime coming from **Anton Dolin** as Dr. Drosselmeyer.

Dolin was doing a 2-way stint over this Christmas period, also appearing in an acting role, as St. George, in the corny patriotic children's play, "Where The Rainbow Ends." **Alicia Markova** starred, making a brief appearance in a ballet devised by **Keith Lester.** Stylishly partnered by Festival Ballet's **Jean-Pierre Alban,** she was as entrancing as ever. CLIVE BARNES

**NEWS FROM FRANCE**

The Paris Opera, on Dec. 24 & 31, had two gala ballet evenings. **Yvette Chauviré** returned, to great acclaim, in the "Sleeping Beauty" divertissements which she recently performed at Covent Garden. She also was seen with **Michel Renault** in **Lifar's** "Les Mirages" and in "The Dying Swan," roles to which she brought intense lyricism.

## PRESSTIME NEWS

On Dec. 12 the Opera-Comique added 2 ballets to their repertoire. One was **George Skibine's** "Les Facheuses Rencontre," seen previously at this summer's Edinburgh Festival. In this humorous 1912 detective story ballet, Skibine portrayed Arsene Lupin and co-starred with **Marjorie Tallchief** and **Max Bozzoni.** The other was **Jean-Bernard Lemoine's** "Sinfonietta," a classical pas de deux to music by Roussel. **Claire Motte's** virtuosity served this poetic piece admirably. Program was completed by the Skibine-Jolivet "Concerto" and the charming "Boutique Fantasque" and "Capriccio Espagnol" of **Massine.**

**Roland Petit** is preparing a new opus based on "Cyrano de Bergerac," which he plans to premiere at the end of March. Because of the long run of the musical "Patron," **Zizi Jeanmaire** will not be able to appear with him. There is also a possibility that Petit may be named ballet master at the Opera-Comique.

The **Int'l. Ballet of the Marquis de Cuevas** extended its Paris season. **Rosella Hightower** has returned brilliantly to her role in **John Taras'** "Piege de Lumiere," and **Nina Vyroubova** has been outstanding in **Balanchine's** "La Somnabule."

At the Monte Carlo Opera **Les Ballets de France** gave a brief season during which **Janine Charrat** and **Milorad Miskovitch** presented a new version of "Algues," one of Charrat's most original choreographic works, which is set in an insane asylum. At the same theatre the **Vienna Opera Ballet** was seen in the Bizet "Symphony in C," choreographed by **Dimitri Parlic; Erika Hanka's** "Medusa" (in which **Christl Zimmerl** was outstanding); and "Hotel Sacher."

Heading his own reorganized co., Milorad Miskovitch, with **Susanka Sifnios** of the Belgrade Opera as guest co-star scheduled a Jan. tour of Germany.

MARIE-FRANCOISE CHRISTOUT

## NEWS FROM BELGIUM

A fair idea of all the serious dancing which goes on in Europe is possible only if one surveys all the small groups of dancers attached to opera houses, as I recently discovered in Belgium. With government subsidy, official and semi-official theatres present anything from "The Land of Smiles" to "Aida," from ballet to Moliere. A typical group is the one from Mons, which I saw in the town of Tournai. After the opera, they performed **George Skibine's** "Annabel Lee" and Ravel's "Bolero," choreographed by **Hanna Voos,** their efficient ballet mistress. "Etoiles" were **Tania Ouspenska** and **Ismet Mouchedin,** formerly with Cuevas. (Mouhedin comes from Turkey.) Other dancers: **Myriam Cousbery, Jean-Pierre Lheureux, Emilio Altes, Monique Caulier.**

Of course, it is in Brussels, at the Theatre de la Monnaie, that dancing activity is at its maximum. Choreographer **Jean-Jacques Etchevery** is in charge of the ballet school, of the theatre group and of the production of many operas. There he uses as much dancing as possible. He has a co. of 19 girls and 7 men. Principals include: **Dolores Laga, Andre Leclair, Jane Simons, Jeanine Berdel, Paulette Kellen, Rosa Lagasse, Louise Labens, Jacques Sausin, Jean de Cock, Jaleh Korendi, Daniel Lambo, Elsirova, Yvette Kellen.**

LUIGI GARIO

## NEWS FROM DENMARK

Latest sensational developments in the **"Harald Lander affair"** in the **Royal Danish Ballet** have made the situation so critical that compromise seems impossible. Reporting ill in Dec., **Mona Vangsaa,** among those most bitterly opposed to Lander, was rumored to be suffering from a nervous breakdown. Her husband, ballet master **Frank Schaufuss,** has been conciliatory toward Lander. A few days later Schaufuss resigned his post, though he remained with the company as soloist. Accepting this resignation, the management searched for a replacement. Because no one else would assume these duties, **Henning Rohde,** asst. mgr., was appointed "administrative ballet master." **Niels Bjorn Larsen** and **Erik Bruhn** reluctantly agreed to assist him in artistic matters. At the same time the co. gen. mgr. received a note from 12 solo dancers (including **Inge Sand, Kirsten Ralov, Kirsten Simone, Niels Bjorn Larsen, Henning Kronstam & Erik Bruhn**) questioning the mgt's. right to disregard their artistic conscience, and refusing collaboration with Lander. The new ballet master immediately tried to negotiate with the dancers' union with no result.

In Parliament the Minister of Education has been asked to account for the deplorable state of affairs at the Royal Theatre and to reveal the "influential powers behind Lander." In the meantime Lander reaffirmed his determination to return as guest choreographer but states that he is not after the post of ballet master. "I think that I can serve my country better abroad."

Bruhn, Larsen and Rohde managed to carry through successfully the premiere of **Birgit Cullberg's** "Miss Julie". Cullberg staged her work here, and the evening was an overwhelming triumph for her and Bruhn. Bruhn gave such an exciting interpretation to the part of the butler that he instead of Miss Julie became the center of the ballet. Kirsten Simone was hardly the right choice for the title role, which she was to have shared with Mona Vangsaa. She was lovely to watch and danced very well, but she was more a healthy peasant girl than the magnetic Strindberg countess.

SVEN SORGENFREY

## NEWS FROM VIENNA

**Claude Baigneres,** dreaded dance critic of the Paris "Figaro," called the **Vienna Opera Ballet's** 1st visit to Monte Carlo "interesting and promising." He was impressed by the uniformity and precision of the corps, by **Zimmerl's** lyrical qualities in "Medusa" and **Zlocha's** technical ability. The Monegasque press was happy with the repertoire (especially "Hotel Sacher") and for the exuberance, brio and Viennese esprit of all the performers. Young **Karl Musil,** replacing **Dirtl** in "Medusa," displayed a winning personality and the best classical technique and performing impact among the boys of the co. **Dietlinde Klemisch** danced her first Bianca in "Othello," dealing, so far, only with the technical demands.

"Agon" has been finished by **Yvonne Georgi** for a spring premiere. She returns this month for her prod. of "Ruth," based on the Old Testament story . . . **Dimitri Parlic** has begun work on his 2nd ballet ("La Reine de L'Isle") for the **State Opera Ballet** . . . **The Volksoper Ballet,** organized 3 years ago when the State Opera Ballet returned to its reconstru[cted] theatre, has scheduled for Jan. 29 its long-pla[nned] all-ballet evening. All works are choreographed [by] their ballet mistress **Dia Luca.**

LINDA ZAMP[A]

## NEWS FROM AUSTRALIA

The very interesting experimental **Ballet Th[eatre] Le Francais,** formed by **Robert Pomie** in Syd[ney] filled houses during its initial season. Austra[lian] Royal Ballet ballerina **Elaine Fifield** starred with [Robert] Pomie in his "Giselle," Act II, "The Nutcrack[er]" pas de deux and his new work, "Classic Etud[e]." Appearing also in the "The Dying Swan," Miss [Fi]field's quietude and assurance were a visual tr[eat] although her former delicate lightness was miss[ed].

Mr. Pomie's dancing was vital, and his Albre[cht] had genuine sincerity. In his choreography of "Cl[as]sic Etude" he revealed a pre-occupation with [the] usual, almost acrobatic, pas de deux configuratio[ns] tastefully smoothed by Miss Fifield's poetic lyr[i]ism. In his "Italian Street," set to Rossini mus[ic] **Helene France** showed new dimensions and sparkl[e] "Child-find" **Yvonne Cramp** added charm to t[he] proceedings. Despite some cleverness, the ballet [is] overlong and somewhat threadbare in theme. T[he] traditional French version of "Giselle" used stilt[ed] enchainements that suffer by comparison with t[he] Royal or Bolshoi Ballets.

Ballerina **Kathleen Gorham** (Mrs. Pomie) is e[x]pecting her first child and plans to join the co[m]pany later. Miss Fifield has overseas commitmen[ts] and will be replaced for the season by **Marily[n] Jones,** formerly of the Royal Ballet.

BETH DEA[N]

## REPORT FROM MEXICO

**Felipe Segura's** 40-member **Ballet Concierto** h[as] a spring season scheduled in Bellas Artes with new works by Segura, **Nina Popova** and **Sergio U[r]ger.** Leading dancers are **Laura Urdapilleta, Jorg[e] Cano** and **Ana Cardus.**

An important advance in the growth of moder[n] dance here is collaboration of **Ballet Nacional, N[u]evo Teatro de Danza** and **Ballet Contemporaneo** [in] the acquisition of a government owned theatre f[or] year-round perfs. distinct from the annual offici[al] Bellas Artes season.

"My Fair Lady" is in rehearsal with **Crand[a]ll Diehl** restaging original **Hanya Holm** choreography. The production may be presented in Bellas Arte[s] before a So. American tour. Controlled theatre ad[mission] prices make it financially impossible to stage the show in the commercial theatres. One questions the matter of taste in putting a musical comedy, however fine it may be, in the first thea[tre] of the nation.

JOHN FEALY

## NEWS FROM LATIN AMERICA

PERU: Opening Dec. 6 for 10 perfs. the **Chilean National Ballet** performed in Lima. Though the co. scored great artistic success, the pre-Christmas period precluded box office success.

Performances showed unity of style and precision among the dancers who were headed by: **Alfonso Unanue, Virginia Roncal** and **Patricio Bunster.** The Chilean Ballet tends to subordinate dancing to the whole theatrical effect. Despite excellence in settings, technical resources and dance vocabulary were limited.

The **Associacion de Artistas Aficionados Co.,** directed by **Roger Fenonjois,** is organizing a tour to Ecuador, Panama, Columbia and other countries.

JULIO ESTREMADOYRO

# *SELVA DANCEWEAR crafted more carefully so that you may dance more perfectly*

Dancewear that doesn't give you unqualified perfect fit, support and comfort *is actually worse than no dancewear at all.*

*That's why today it's a good idea* to remember: Selva craftsmanship standards are set so high that *every* item of Selva dancewear is flawless in *every* way — in its firm, gentle support . . . in the completely unhampered freedom it makes possible . . . in the precise beauty of line it adds to the dancing figure. This is the result of loving attention and dedication to detail . . . of an intimate understanding of what the dancer needs to look, feel and move her very best. The reason why so many dancers, teachers and pupils will accept nothing less than Selva — the dancewear that's crafted more carefully so that you may dance more perfectly.

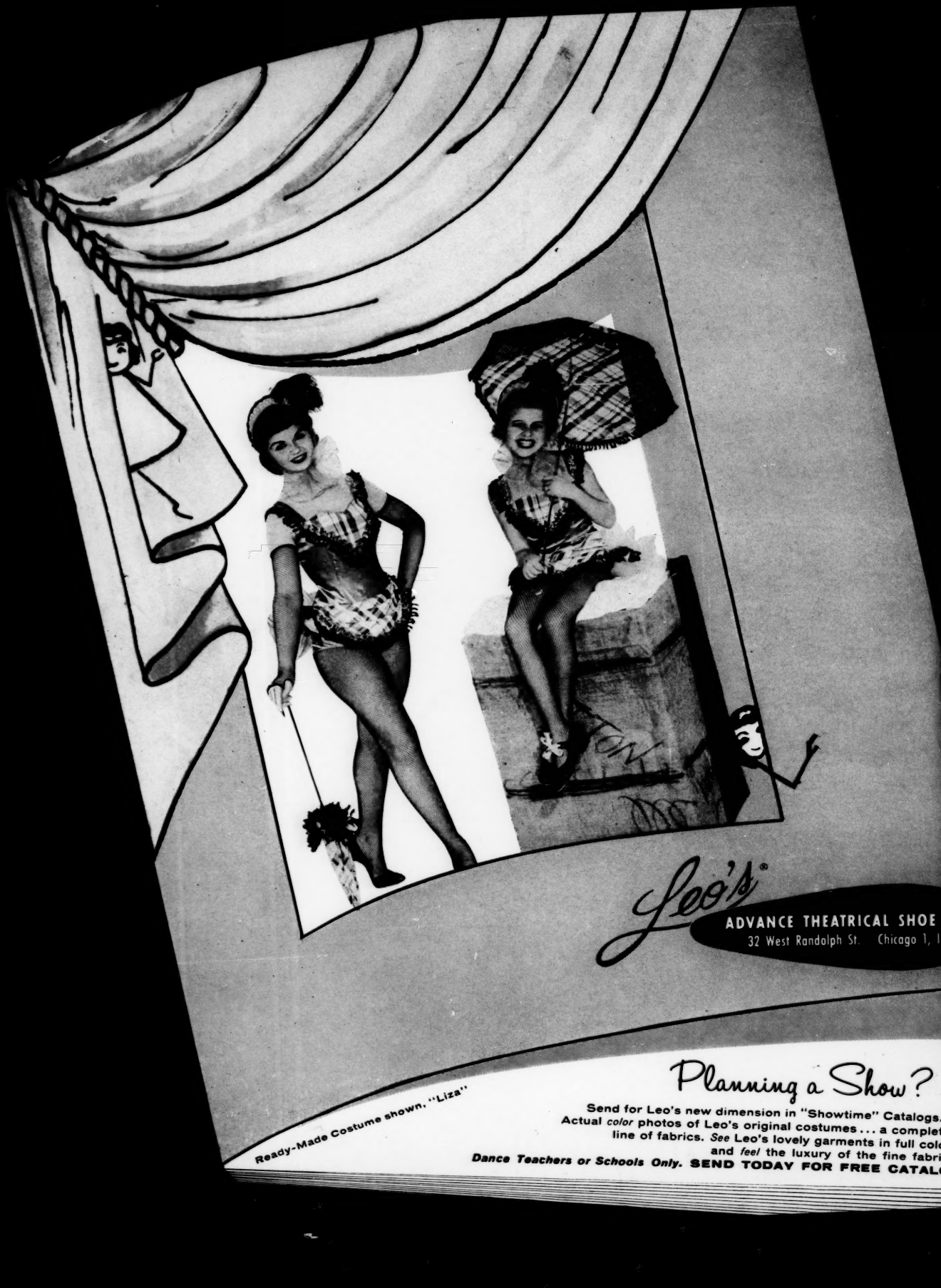
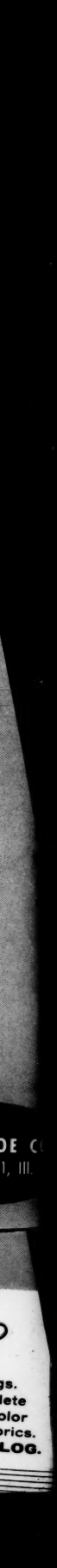
*SELVA RECITAL COSTUMES*

*To lighten and brighten your recital, Selva suggests the ease, the convenience of ready-made costumes. Shown here: just one of many available for prompt delivery — styled and priced to fit every purpose. See them all — at your nearest Selva agency, or write for complete details.*

COMMENDED BY THE CONSUMER SERVICE BUREAU PARENTS MAGAZINE

selva

*Write for complete catalog,* **& Sons, Dept. D. 1607 Broadway, New York 19, New York**


Leo's
ADVANCE THEATRICAL SHOE
32 West Randolph St. Chicago 1, I
Ready-Made Costume shown, "Liza"
Planning a Show?
Send for Leo's new dimension in "Showtime" Catalogs.
Actual color photos of Leo's original costumes ... a complet
line of fabrics. See Leo's lovely garments in full col
and feel the luxury of the fine fabri
Dance Teachers or Schools Only. SEND TODAY FOR FREE CATAL